

The ART DIGEST

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Hopewell, N. J.

A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

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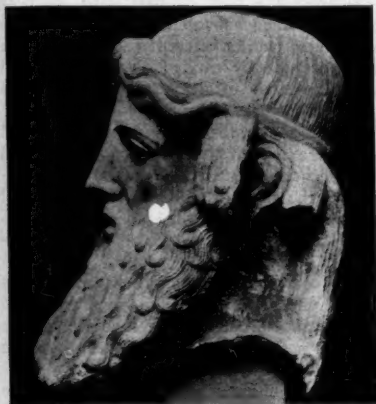
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Volume I

Hopewell, New Jersey, 1st February, 1927

Number 7

Alcamenes' Art



"Dionysos." Marble, supposed to be an ancient copy of an Alcamenes masterpiece

Reference was made in the last number of THE ART DIGEST to Sir Charles Walston's new book, giving Alcamenes, the rival of Phidias, credit for originating the classical Greek type of face. There has now been excavated in Rome a wonderful marble head which some authorities believe is a copy of Alcamenes' famous "Dionysos," a work greatly acclaimed in ancient types but which has perished.

Concerning this discovery, Prof. Federico Halbherr is quoted as follows in the *Illustrated London News*:

"We owe to Professor Paribeni, director of the Rome Museum, the first report about the discovery of a wonderful and wonderfully preserved marble head of Dionysos in Greek archaizing style, found near the remains of the Villa of the Quintilii, on the Appian Way. This head, larger than life-size, was immediately recognized as a reproduction of some lost Greek masterpiece of the fifth century B. C., and Professor Paribeni attributes the original to the school of Phidias, or to that of his pupil and rival, Alcamenes, comparing it both with the head of the Olympian Zeus and that of the Hermes Propylaia found at Pergamon. Like the Pergamon 'Hermes,' the only documented copy of an Alcamenean work; the Roman marble represents Dionysos in his severer oriental bearded type, instead of the one common since the fourth century B. C.—a beardless, joyful youth. The calm and almost apathetic expression and the general design are the same in both heads. Only the treatment of the hair is different: instead of snail-like curls, we see in the newly found Dionysos an undulating effect. But this wavy treatment of the hair is also found in the bronze recently turned up at Pompeii, which now, according to Walston, is to be

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Clivette "Arrives" with a Boomity-Boom!



"Outriding the Blizzard," by Merton Clivette

The most astounding "arrival" of an artist that has ever taken place in the history of American art is that of Merton Clivette, aged seventy-nine, of Greenwich Village. It came with all the clatter and din that Clivette loves, for at stages in his long and almost unbelievably veriegated career, he has been a showman. Some well known artists, mainly of the modernist school, beat the drum for the old fellow, and so loud was the noise and so impressed was the crowd that gathered, that seventy paintings already have been sold, and the buyers include such discerning connoisseurs as Otto Kahn and Robert Underwood Johnson.

The exhibition was heralded by the New Gallery with a broadside printed in large type on a big sheet of canary yellow paper. George S. Hellman, manager of the gallery, told of his discovery of Clivette, and Maurice Sterne contributed an appreciation in pica type. At the top of the broadside was printed in book announcement style:

"Clivette is an individual who dares and who from the point of beauty, succeeds."
—Maurice Sterne.

"God! how beautiful—fantastic—wonderful!"—Paul Manship.

"That man can paint!"—Eugene Higgins.

"Great! And amazing in its vitality."
—Carl Sprinchorn.

"At his best he is stupendous."
—Paul Burlin.

"A fantastic capacity for movement and color."
—Edward Bruce.

Mr. Hellman in this yellow broadside wrote in part as follows:

"Many persons in New York have heard of Clivette—know Clivette. Some of them know him as 'The Man in Black,' the magician who aroused the wonder of the Tsar of Russia, and of Queen Victoria. Others, less versed in his adventurous past, know

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Mourning Zuloaga!

In the United States Zuloaga's last exhibition caused a flutter of excitement for a while, which, however, was soon forgotten for newer events. It is only natural that Spain, on the other hand, should be wildly interested in its supposedly representative artist, and his recent exposition in Madrid—the first in many years—was greeted with a flood of commentary, mostly unfavorable.

Something of bitterness, caused perhaps by the fact that the artist had not exhibited in his own country for a long time, and not a little of disappointment, is evinced by the critics of *La Esfera* and *El Nuevo Mundo*. In the former, Jose Frances votes his disillusion in a lengthy article. He says:

"The present exhibition does not signalize the revelation which we sought from the painter in 1914, when his absence from Spain and his popularity in France coincided. The critics, painters and the more or less numerous group of intelligent people interested in art, know what to expect with regard to Zuloaga, and they have greeted almost all the canvases as old friends. They face his pictures now as something historic about to be submitted to the last test of aesthetic and sensitive examination. It is like a review of conscience, in which the former hymns of praise and the diatribes turn into the calm, serene judgment attained by observation extending through the logical evolution of time and the fatal changes in our ideas and sensibilities.

"Certainly I have not been one of the least enthusiastic in my admiration of Zuloaga. Through these pages I have been reflecting since 1914 my impressions of his canvases and the peculiar tendency which animates them. I did not fail to put in my comments the warm fervor for which

I am often rebuked. I am, therefore, in the position of one who compares his former emotions with his present ones. Apart from the human change which is produced in all our beings, what a terrible convulsion of ideals, beliefs, customs, the great war has imposed on all humanity! Can we look now from the same viewpoint at things that are decidedly products of a previous epoch?"

After reviewing his former articles in praise of Zuloaga, Jose Frances turns to his present emotions:

"Zuloaga now appears before us like the familiar portrait of a person whom we have loved and who, in a former epoch, pulled our sentimental strings, a person whom we have admired while alive and who is now forever silent.

"His paintings of yesterday have already the stamp of the museums conventionally called historical. They are modern, but they have not yet reached the antique and lasting qualities of an unchangeable classic.

"We attended the consecration—a somewhat bitter one—of the artist who reflected an era and creed different to the present one. The combative fervor of other times has changed with us into silent respect. We see the artist as a phantasmagoric and Quixotic incarnation of art, flourishing his lance and haranguing the followers of his tendency. Whenever we think of him from the shadow of the twentieth century, we shall always picture him in this guise, with Sorolla beside him, flaunting his cadmium and ultramarine banner, and Herman Anglada raising the triumphal arches of his decorative pomp.

"Contact with these canvases, which have come, perhaps a little too late, to the chaotic and futuristic Madrid of the present, reveals, like contact with people who are bursting with frankness, the secret of their lost charm. We discover rigidity which yesterday seemed soft rhythm; we find opacity where we had found radiance; emphasis where spontaneous energy had seemed to blossom without effort;—the chromatic richness, in short, has faded under the light, the dust and the glances of many countries.

"We then turn to Zuloaga's newer paintings, his contemporary work. These are the three portraits of Belmonte, perhaps the weakest work Zuloaga has ever done; the portrait of Dr. Maranon, and that of the Duchess of Alba, pretty and agreeable like the cover of such a magazine as might oppose the modern tendencies in editorial art. And we prefer to turn once more to the museum atmosphere of the older pictures, the portrait of Buffalo, the 'Village Toreadors,' the portrait of Miss Malinouska, etc.

"Or to his landscapes, those of yesterday and those of today,—the ferocious ones and the smiling ones, the shy and the affable, the sculpturally modelled ones and the musical ones.

"For it is Zuloaga as a landscape painter who at the present time interests us. In front of the greenness, the time-worn architecture, the rhythm of the land of Aragon and Castilla, we unite the fervor of youths who smile derisively at the works of other painters, and that of the old, intolerant men who gaze with indignant looks."

Gabriel Garcia Maroto pokes a bit of sarcasm at Zuloaga and his admirers in two articles which appeared in *El Nuevo Mundo*. He pretended that Zuloaga was displaying a collection of posters he had made for an American film concern.

"Within a short time," he wrote, "we

may be able to see in our projection rooms the great series of films which a great North American firm has created, sparing no effort. The work carried out by this company has never been equalled. Fifteen to twenty years it has been working, hatching the plot—a plot which for its diversity can only be compared to the literary monument called 'The Human Comedy.' Fifteen, twenty years dedicated to the realization of the wonderful purpose.

"An essential part of the magnificent project is the poster-work, that is, the graphic elements of propaganda which in this case have had an insuperable interpreter. We naturally refer to the great Ignacio Zuloaga. The exhibition of these posters is now before us.

"There are several versions with regard to the delay in their being made known in Madrid, the authentic one being that Spain will be the last nation in which the series of films will be shown—probably the only country in which they may not be shown at all.

"For several years, in our youth, we were admirers of Zuloaga. But after these years of admiration, we found in the abundant work of this painter a lack of that reserve which always goes hand in hand with original and pure artistic work. The charm being worn off, we tried to penetrate the reasons which, in conjunction with our critical evolution, brought about this absolute disillusionment. And we believe we have arrived at understanding:

"Zuloaga is, doubtless, the imitation of the great artist we hoped for; that is, he has a certain power of the great artist to resume, to unify, in his particular medium and time, in his personal technique, the lines which express the great painters—in this case, El Greco, Velasquez, Goya—but in the painter these forces are mixed, inordinate and not welded, loved, transformed, recreated and distilled in the intimacy of pure dominating creation.

"This, together with the naturalistic crudity, the rough impulse, of the present artist, results with an impetus of good painting, in lame works, puffed up rather than full, of a wonderful technique; captious, rather than penetrating.

"Great and effective posters, these works of Zuloaga. In this lies their greatest merit, which we shall never try to detract from, and which we now assert. All this, but nothing more than this.

"Great artists have always made their aesthetic statements in a different tone and accent from Zuloaga's. In our opinion Zuloaga is not a great painter with the essence of authentic genius; rather a caricature of these. Gesticulating rather than eloquent, he announces in his paintings more than he offers; he promises with his work what we, alas, have not been able to gather."

Replying to comments on this article, Maroto wrote in the next issue of *El Nuevo Mundo*:

"All those who have written us charging us with bitterness on our joke at the expense of Zuloaga and his admirers in supposing his work at the service of a cinematographic enterprise, are unjust. It was a simple amusement of ours, without bitterness, without any desire to hurt, a slight recompense for the ten or fifteen years during which these paintings held our spirit in domination, confined in a world opposed to the pure essence of lasting art.

"The years do not pass in vain. Even in Spain there has arrived, and even in Spain there has flourished, the new sensibility.

Even in Spain this new feeling, which aspires to distinguish authentic personality under the disguise, has taken hold.

"It is said of the actor Calvo, that after having aroused the emotion of the public, after being applauded and cheered in wild enthusiasm, he would joke with his companions on the stage, separating himself entirely from the role with which he had been entrusted. And when one of his friends rebuked him for his disdain of the public, he would say: 'Do not worry, when these good people get into that state of emotion they neither hear nor understand.'

"The visitors to the Zuloaga exposition, free from the spell of past days, do hear and understand enough to know what there is in these works offered disdainfully to a public supposedly carried away by emotion and dominated to deaf and blind slavery for twenty years.

"What a pity to have been so mistaken! Had he exhibited ten years ago, we would have seen Zuloaga carried out on the shoulders of the capitalists. Only ten years ago!

"What a pity that the experienced dominator of publics should have been so mistaken!

"The personality which lives on its old echoes, which shuts itself up in reiterations, which walks prudently and modestly in the past, is not worthy of the esteem of the exacting new sensibility.

"The exhibition is of no influence on the young painters. At the utmost, they are dazzled. 'Of another era,' is the cry of the avid youths. 'Old, but not antique.'

"Nevertheless, this Zuloaga myth which is being publicly and noisily destroyed, was doing no harm to our general indifference. The ideal of a representative artistic work stimulating racial effort was doing no harm. Why did Zuloaga come to Madrid?

"But let us rejoice in the benefits of negative evidence. Let us believe the new myth; let us place our illusions on something finer, more lasting, of a stronger nature;—on something, in short, so distant, that we may never reach, let alone realize, the idea of its death."

Here Is "Official" Art

French versatility recently showed itself quite happily in Paris, in the exhibition at the Galerie Bernheim jeune of the works of M. Etienne Clémentel, former Minister of Commerce. Not only were art and business blended there, but also charity, which got the 250,000 francs, proceeds of the sales of pictures.

The minister-artist "is of the old Impressionist school," says M. Henry Frichet, in *L'Art Vivant*. His masters are "Claude Monet, Renoir, Lebourg, Degas. The vibrant range of violets which he uses to create transparent shadows, his aversion to the bitumen and the earths, all of that might date, from 1890, if he did not show in the successive spots with which he gets his effects a very personal composition and if, especially, one did not feel him absorbed in obtaining by very simple means that unity of the whole, that different synthesis, which is the ideal of the painting of today.

"I would say that the crayon drawings of Clémentel are not less attractive (than the paintings), if he used crayons. But Clémentel draws with the tips of matches slightly burnt, which he dips in China ink, carmine, Prussian blue or any other color. He thus obtains variegated hatched designs that have a distinct glistening quality."

Creaking Hinges

Yielding to the pressure of New York's almost solid phalanx of modernist critics, the National Academy of Design has thrown open its doors to modernist art. Not only has it thrown open its doors, but it has issued an invitation to the radicals to enter and make themselves at home—for a little while, at least. This will be during the spring exhibition, beginning March 21.

This "unprecedented action", as the *Herald Tribune* calls it, was not taken without a bitter fight, at a meeting of the academy council, as a result of which two members of the jury for the 102nd annual exhibition resigned in protest, holding that the action is an "insincere gesture." They are Sidney Dickinson and Louis Betts, both widely known portrait painters.

"I am an academician and I am proud of it," Mr. Dickinson is quoted as saying. "This action of the academy is insincere and I cannot go along with it. It will be harmful to the academy and will have no permanent effect on art."

"Officials of the academy took precautions to keep as aloof from the modernists as possible under the circumstances, the move being regarded largely as an experiment," says the *Herald Tribune's* account. "For this reason the action took the form of an 'invitation' to the modernists to submit their works for display at the next exhibition. A committee of 'younger and more liberal' members of the academy, headed by Gifford Beal, president of the Art Students' League, was appointed to negotiate with the artists and arrange for the 'radical' exhibit.

"Nevertheless, the academy officials will have nothing to do with the selection of the 'modernist' works to be exhibited. It was voted to permit the modern group to exhibit oils, water colors, drawings and sculpture. But Mr. Beal's committee will ask three members of the invited modern group to act as a committee of selection for their own works.

"The members of this 'outside' committee, it is understood, will be picked for their known qualities of 'safe artistic views.' Those who favor this radical departure from 'time honored tradition' regard it as highly important that the name of the academy and its reputation for conservatism and the highest academic ideals in art, put up during the 101 years of its existence, be safeguarded from 'destructive tendencies.' Cass Gilbert, president of the academy, presided at the council meeting. Glen Newell is chairman of the jury.

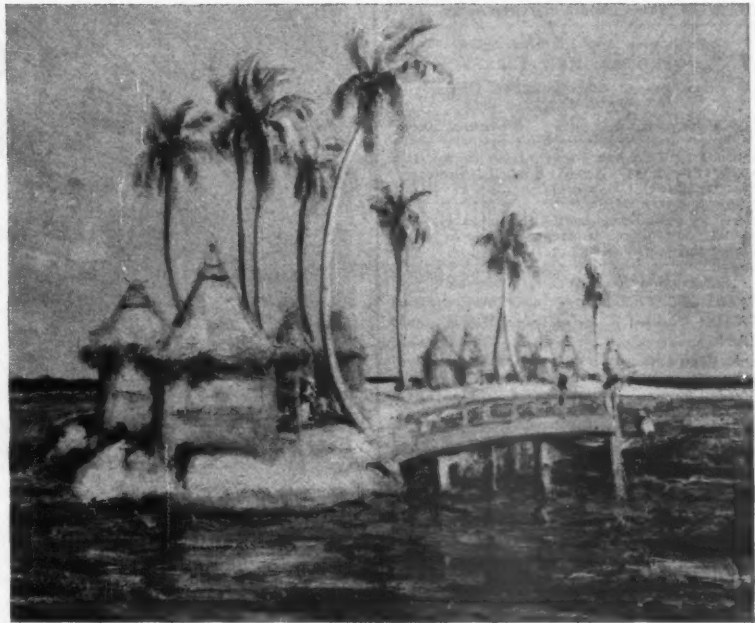
"Modernists hailed as a 'sign of the times' portending progress 'even among academicians' the fact that Harry W. Watrous, secretary of the academy and for years known as one of the most conservative members, lined up in favor of admitting the works of the modern group."

The modernists are to have a gallery all to themselves—the so-called "Center Gallery" in the American Fine Arts Building, sandwiched between the "Vanderbilt Gallery" and the "South Gallery."

This action of the academy aroused no enthusiasm in Forbes Watson, radical critic, of the *World*.

"I predict," he writes, "that when the Center Gallery has been duly hung with so-called modern paintings, water colors and drawings, Messrs. Sidney Dickinson and Louis Betts, the resigning jurymen, will

Pittsburgh Enjoys Mrs. Hailman's Show



"Tahiti Beach, Florida," by Johanna K. W. Hailman

One of Pittsburgh's own artists, Johanna K. W. Hailman, is having a large exhibition at Carnegie Institute, whose opening made a great event in Pittsburgh society. There was a reception and tea at which more than 1,000 persons were present, and at which Col. Samuel Harden Church, president of the Institute, was host.

There are 112 pictures in the exhibition, which will last until February 28,—81 oil paintings and 31 water colors. The display covers twenty years of Mrs. Hailman's art, which New Yorkers will remember from an exhibition held a few years ago at Knoedler's.

Mrs. Hailman is a daughter of a veteran

Pittsburgh painter, Joseph R. Woodwell, who for 26 years was a trustee of Carnegie Institute. He was a pupil and companion of Sisley and Renoir.

The critics Pittsburgh are all warm in their praise of Mrs. Hailman's art, which comprehends portraits, landscapes and flower subjects. Her pictures, according to one of them, "expresses gayety and color, charm and warmth. It is like some breath of vibrant out-of-doors to pass from one painting to another—flowers in riotous abundance or beach scenes of the Bahamas or Florida. Her work has an air of wholesomeness and sanity quite pleasing during these days of daring daubing."

be surprised at its conservative aspect." For modernism, asserts Mr. Watson "is not what it was. Many of the painters, superficially labeled modernists, are as academic as the conservatives themselves. They are academic in the sense that they follow obediently scholastic rules of painting. Whether these rules are based on the ideals of the official French salons, as promoted by the National Academy, or are promulgated by a school of modernism, as long as they dominate an artist's work he can justly be called academic."

Mr. Watson is against the principle of academies, and contends that the popular idea that they conserve great traditions in art is a mistake. "What care there is to preserve the great traditions will be found if anywhere, in the works of those men who have opposed all academies ever since they became self-appointed instruments of public guidance in art. It is not the academicians but the intransigents who have taken modern taste back from the high Renaissance to the primitives. The movement toward a study of fundamentals, as illustrated in primitive and archaic art, before painting and sculpture became overloaded with literal and naturalistic details, has been inspired not by academic guidance but by artists of independent view-point."

1,228,391 Visit Museum

The Metropolitan Museum of Art, of New York, broke two records in 1926, according to the annual report. Its attendance was 1,228,391 and the number of its members was 12,253, both figures establishing new marks. The attendance at "The Cloisters," the medieval museum in Fort Washington avenue, opened on May 3, was 48,196.

The bequest of Frank A. Munsey, it was said, had not yet added anything to the financial resources of the museum. In the sale of the *Sun* and the *Telegram*, the Munsey newspapers, which was partly for cash and partly on long-time credit, the cash received was less than the indebtedness of the estate.

"Pinkie's" Coming and Going

"Pinkie," the famous Lawrence that sold for such an enormous sum at a recent London sale, has come and gone, presumably in the direction of a certain well-known collector of eighteenth century English portraits, for it is no secret that Duveen's particular treasures in this category go first to the west coast for inspection," writes Ralph Flint in the *Christian Science Monitor*.

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Art and Wealth

Not all of those who respond to the aesthetic thrill of art have considered what art can mean to a people in a material way—how it can add to their collective prosperity and their national wealth.

It is the simplest sort of problem in economics. An artistic people will take one dollar's worth of raw material and, by converting it into an object of beauty and utility, make the product worth five dollars in the markets of the world; while an in-artistic people will take the same raw material and transform it into an object of utility worth only half as much. In the aggregate of a nation's production the wealth thus gained can easily run into billions—wealth obtained without using up one additional ounce of raw material, wealth that comes wholly out of the knowledge and taste of the people.

Artists are the most marvelous creators of wealth. If Italy sold to the connoisseurs of the world out of her public collections the paintings and sculptures produced by only ten of her great masters she could pay the whole of her national debt. And Michael Angelo was not too proud to design a pitcher!

One of the finest as well as one of the most material services an American citizen can render to the state is to aid in the nation's understanding and appreciation of art.

Advertising

With this issue—exactly three months after its birth—THE ART DIGEST becomes a medium for advertising. Thirty-two concerns have welcomed its claim to business recognition, a claim based on the fact that in one-fourth of a year the new magazine has assumed leadership in its field and attained a circulation more than twice as large as any other weekly or semi-monthly art publication in America. They will be remembered as THE ART DIGEST's first advertisers.

The magazine, as will be seen, keeps its pledge to its subscribers not to allow ad-

Here Is a Picture That Is "Ready Money"



"The Reaper," by Ferdinand Hodler. Courtesy of the Art Center, New York

The above splendid design, which disregards a lot of things in order that it may live up to the idea of "significant form" is used on Switzerland's 100-franc bank notes. It is by Ferdinand Hodler, often called the Swiss Cezanne, who died in 1918, and the original drawing has recently been on exhibition, along with other Hodler works, at the Art Center, New York.

The Art Center Bulletin, in commenting on the display, said: "Hodler was a man whose undoubted genius was allied with a power of production such as is seldom found in the world of modern art. His fame has, up to now, been almost entirely confined to Switzerland, Germany and Austria. It is only in recent years that it has gradually begun to pass these frontiers and is becoming universal.

"Hodler was born in 1853 in Gurzelen, a village in the Canton of Bern. He studied art under Barthelémy Menn, in Geneva. Hodler's was a simple, childlike and impressionable nature, allied to an iron will and boundless creative energy. He invented a decorative monumental style of clear, vivid, often vibrant beauty, in which the coloring only serves to emphasize more distinctly the expression of lines. Hodler's influence on contemporary art was exceedingly strong. Geneva became the center

for the rising generation of artists and when Hodler began to teach in the Ecole des Beaux Arts, it seemed as if Switzerland's dream of having a national school of art would be realized.

"Neitzsche has somewhere remarked that whenever he tried to analyze beauty, he found that it was always the fundamental design, the basic, at first unnoticeable note, which charmed him. In like manner Hodler, in almost all of his works, endeavors to lay bare the creative simplicity of his inspiration, underscoring details a less talented artist would not have done, and because of this, perhaps, he had to wage such a hard struggle for recognition. Hence, his apparently crude colors and heavy lines encompassing forms. Hence also his fondness for an almost geometrical rigidity of expression.

"By the beginning of the present century Hodler had won his long fight for the recognition of his genius. Germany ordered from him two series of paintings to decorate national monuments. France decorated him with the Cross of the Legion of Honor. For the National Museum of Zurich he painted his famous "Retreat of the Swiss at Marignan" and other scenes from the historical past of his country."

vertising to encroach on the 16-pages of reading matter. It has become a 20-page publication.

Poster Annual Appears

Volume III of the "Modern Poster Annual," for the season of 1926-27, has been issued by the publisher (A. Brown, New York). It is in the form of a portfolio and contains more than 100 specimens in color of the year's best examples of advertising art. It should prove of very great value to the student as well as the commercial artist. The portfolio is not confined to America, but contains significant specimens of European poster art.

A Court Painter at Duveen's

Frank O. Salisbury, who is a painter of royalty in England, and who writes "R. P. S., R. B. A., R. L. O." after his name,

has had an exhibition at Duveen's—where else?—and apparently the only papers to notice the show were the *Sun* and the *Times*. The former thinks the portraits are "too obviously made to suit his clients' inevitable demands for likenesses at any cost," and adds that "apparently the pressure of being a fashionable portraitist has been too much for him." The *Times* says that Mr. Salisbury "discloses once again his solid, fashionable and dignified talent as a painter of successful men and women and their smiling (growing up) daughters."

Can Boston Remain Calm?

According to Henry McBride, writing in the New York *Sun*, a water color by John Marin, recently shown by Alfred Stieglitz in his Intimate Gallery, was sold to a collector for \$6,000. This, he says, "must be a record price for a water color by a living man."

ANNOUNCEMENT

OF A PLAN FOR DISSEMINATING

THE ART DIGEST

THIS magazine belongs to its readers. It represents their aspirations, and their love for the finest things in life. It has met with a remarkable initial success because those who have come in contact with it have realized its honesty, its ideal, and its value as a source of information and inspiration in the domain of art. They have recognized its service to themselves and, above all, its potential usefulness in kindling and developing the spirit of art among the American people. They have understood the dream of its founder, whose vision was a magazine that would do a significant service in promoting the aesthetic side of American life.

The response it has met has proved that the time was ripe for the coming of THE ART DIGEST. America is now ready to make itself culturally worthy of the world leadership which economics and a world cataclysm have thrust upon it. And THE ART DIGEST, free from the faintest trace of commercialism (which has been the bane of art journalism), offers a means whereby the whole art world, and all who have the least interest in art, may be brought together into a cohesive whole (each section understanding the aims and achievements of the other)—an end accomplished by setting before the readers without prejudice a *compendium of the art news and opinion of the world*.

If THE ART DIGEST were doctrinaire or technical, it could not accomplish its mission. Instead, it seeks simply to be informative, arresting and inspiring—to appeal, at the same

time, to the most sophisticated art lover and to the person who is only beginning to notice art and whose mild interest may be developed into enthusiasm and love.

An axe upon a hook does not chop wood. Paint in a tube does not sing a lyric of beauty. A pen unless it be in a human hand cannot write a poem. THE ART DIGEST, unless it is disseminated to the fullest, cannot accomplish its mission in developing art appreciation in America.

Now is the time, before the season wanes, to disseminate THE ART DIGEST. In three months it has taken leadership in American art journalism. Only one other publication, a monthly, exceeds it in circulation. But the vast field of its possibilities lies practically untouched. You who now read it are, in the main, already appreciators of art, or, indeed, its creators. There are thousands who would subscribe to it who have never seen it or heard of it. They should be reached, and in the next two or three weeks, while art interest is at its height.

But it costs a great deal of money to promote circulation. Sending out letters and specimen pages requires capital. THE ART DIGEST, because it belongs to its readers, is going to ask them unhesitatingly to provide the capital required to give the magazine a 25,000 circulation in its first year.

THE ART DIGEST is going to marshal those who believe in its ideals and its mission, and who can afford to help, into two classes:

I.—*LIFE PATRONS*, who will pay \$25.00 to subscribe (or renew their subscriptions) FOR LIFE.

II.—*SUSTAINING PATRONS*, who will pay \$5.00 to subscribe (or renew their subscriptions) FOR FIVE YEARS.

In view of the fact that the subscription rate of THE ART DIGEST will soon be \$2.00 a year, your investment will be profitable both to the cause of art and to yourself, if you are one of those who have found the magazine almost indispensable.

If you are a lover of art, the obtaining of 25,000 subscribers for this magazine in 1927, and 50,000 before the end of 1928, will mean a finer America and a happier environment for

you. If you are an artist, this achievement will mean a wider appreciation and demand for your work.

The names of its LIFE PATRONS and SUSTAINING PATRONS will be printed in THE ART DIGEST, unless otherwise requested.

Won't you let your response be prompt, so that we may proceed immediately with the work?

Faithfully,

THE ART DIGEST

HOPEWELL, NEW JERSEY

Boston Gets J. S. Sargent's El Greco



"Saint Martin Dividing His Cloak with a Beggar," by El Greco.
[See article on opposite page]

Combatting Fraud

The buying of paintings, fraught with so many hazards of fraud in the past, is to be made as nearly foolproof as possible, so far as the works of American masters are concerned, by the newly formed Associated Dealers in American Pictures of which Robert Macbeth is president.

This organization, according to the *New York Evening Post*, comprising the larger dealers in a dozen cities, has appointed a committee on authenticity which is to settle disputes of the past and prevent those of the future.

By having a committee to pass upon the authenticity of pictures painted by artists who are dead, the dealers point out, the necessity for taking the word of one expert will be eliminated. By registering the works of the living artists, there will be no room for doubt in the future.

In the case of contemporary painters, the committee will require two photographs of the painting to be registered. One will be filed in the committee's archives; the other is to be pasted on a certificate of authenticity which will be issued to the purchaser of the painting. Each registered work will bear the committee's seal, glued on the reverse side of the canvas.

The authenticity of works of the past is to be determined entirely by vote of the committee members.

Godwin Succeeds Stevens

At the annual meeting of the trustees of the Toledo Museum of Art, Blake-More Godwin, for more than ten years curator of the museum, was appointed director to succeed the late George W. Stevens.

Mr. Godwin received his early training for museum directorship at the University of Missouri and at Princeton. At the former he was assistant to Dr. John Pickard, professor of Classical Archaeology and History of Art, and curator of the University Museum. Following this he was Fellow in Art and Archaeology at Princeton, and from there went to the Toledo Museum as curator. As such he was closely associated with Mr. Stevens, which gave him an insight into the latter's policies and ideals.

Mr. Stevens held that an art museum should be a great civic educational center; that it should collect and exhibit only the finest works of art; that it should interpret these to all the people of the city and that it should apply the laws of art to all things made by man. With all this Mr. Godwin was in hearty accord, and his appointment, therefore, indicates the continuance of those policies which have made the Toledo Museum one of the great and outstanding institutions of the country.

Mr. Godwin is author of the biographies of contemporary American painters and sculptors for the *Allgemeines Künstler-Lexikon*.

A Confession

Frederick K. Detwiler resolved that he would never serve on an artists' jury. But he succumbed to an invitation. It hurt him so that he wrote a confession and sent it to the press. Right or wrong, his arraignment is the most powerful diatribe against the jury system in art which the editor of *THE ART DIGEST* ever read. It is reproduced below, from the *Springfield Republican*.

"While I have no time to dispute the jury system as applied in common law, I see no reason why artists were so unoriginal as to copy or attempt to apply in the realm of the Fine Arts, a principle hardly fit for justice to criminals. Aesthetics and beauty demand a higher tribunal than that which is given a felon. The use of a scale and weights or a foot rule would be just as acceptable and efficient in the selection of color and originality in painting as the jury methods now used by many organizations.

"For a long time I escaped the snare of jury service as applied to the acceptance or rejection of pictures offered for exhibition or as a test for membership in an art society, but I was finally caught not long ago and herewith report my findings and make my confession.

"The jury was in session and the conflict for art life or death was on. Judgment fell summarily, very much like the guillotine, or the hammer at an auction of junk. A nauseating sensation began to creep over me as I realized my foolish position. We were attempting to try the souls of artists. Were we qualified? Who gave mere mortals such powers? Was this not the function of the gods? What right had I or any organized group to prevent the display or exhibition by an artist of his God-given inspirations to the world? Were we not in a false position, obstructing light and progress?

"Half-heartedly I saw a way out. I would vote for all on the folded ballots.

"The prisoners—that is, the paintings—were now being rushed in by groups of fours and sixes. Some briefs were read. Committee recommends this one at bar but not that one, and asks re-trial for another, etc. Prejudice had arrived. Fair play went out. Time, an important element, was cut down to brief minutes. In the maze I tried to see all. I stole a furtive glance at the other jurors. Their numbers gave them commonplace assurance, like ducks about to enter a pond. Second-hand knowledge was sitting in comfort with laughter. Amusement came in and another head fell. Jokes were now cast about the color of the blood, and grimaces molded a new make-up. I thought I saw fraud sitting next to me. Oh, yes! a merchant masquerading as an artist. But, excuse me, I had expected too much, as this was only a drum head court martial!

"A picture that glowed with the embers of genius was now hurled to the gate. The colors of eternity vibrating with immortal truth stood nude and innocent in the dock. In a frenzy I rushed to the rail to get a better look. I cried: 'Hold, give time!' Blood and life were on that canvas. A poker faced jurymen looked annoyed at my weakness. He whispered in my ear: 'Be quick; every one you admit is that much more competition against your own art.' I stepped aside beaten, by commercialism.

"Suddenly I heard the court crier call another neophyte. I was now transfixed

attention. The name he had cried to me was treason itself. One who had killed all the butterflies and befouled the sunset glow. The cruz had come. The human element was sneaking in. The ideal vanished. I was thirsting for his blood. The pictures came on. I saw only their red. My axe fell!

"In the acid test I, too, 'was one of the boys.' I had murdered. Truth was swept aside. I could not separate the work and the man. Education told me better. A rogue and his art can be separate and distinct. I began to excuse myself. Hurry had fostered passion and reason was quickly slain. I wiped my eyes for vision. I saw through the veil at last. Man is only human, and of that metal our jury is made. Did they ever see or judge art at all? How about personality and good fellowship or a beautiful woman? What chance would rich artists have with poor ones? Those successful with suffering ones? What a fine role jealousy would play. How many more plots and characters a Shakespeare could cast in such a tragedy!

"Art could not be announced by weak jurymen. The space was too small and art had some size, and the ages ask history and time to record.

"It was a little more than I could stand when an array, in gloomy vision, appeared. The victims now passed in defile, like the ghosts conjured by Macbeth's witches. Those who had taken such judgment to heart! The poor deluded ones, those broken spirits! The ones that at the start were strong, now discouraged by destructive rejections, had gone blind and mad, and were lost along the way!

"I rushed to the street. Left the brothers now on their way to the towers to discuss the slaughter, and those that had sprung their trap behind the studio walls.

"The next day the ideal came back with sun up. The jury system and old Blackstone still haunted me. I resolved I would never serve again in the war against creation, or attempt to keep back the seas, or say the daisies could not smile in the fields.

"I had learned a lesson. The old Golden Rule was still young, and much needed in the new world, together with lots of help and fair play. I knew as long as the clouds rolled over the old hills the wild flowers would be growing up as gay as ever before and with a palette so rare and original that it would never quite meet the approval or get the votes of those little jurymen."

Alcamenes' Art

[Concluded from page 1]

separated from the Phidian cycle and placed in that of Alcamenes.

"Among the works of Alcamenes, perhaps the sculptor's highest achievement was the gold and ivory gigantic statue of Dionysos, in his temple near his theatre in Athens. Unfortunately, we have no remains or copies—or we had not till today—of this masterpiece, except in some Athenian and other Greek coins. Most of these coins exhibit the bearded face styled in the same archaic or archaizing form as that of the Hermes. Shall we not be allowed to recognize in this head from the Appian Way, in spite of some divergences, a true copy—the only one extant—or, at least, a very careful adaptation, of the famous Dionysos of Alcamenes?"

Two Museums Acquire El Greco Works



"The Holy Family," by El Greco (Domenico Theotocopuli).

Two important American museums have just acquired typical examples of the work of El Greco, precursor of modernism. The Cleveland Museum of Art has received from the organization known as its "Friends," in memory of the museums great benefactor, J. H. Wade, "The Holy Family," more than three feet wide and more than four feet high. The Boston Museum of Fine Arts has received, as a gift from Robert Treat Paine II, "St. Martin Dividing His Cloak with a Beggar." This work, sold by the Howard Young Galleries of New York, and formerly the property of John Singer Sargent, is reproduced on the opposite page.

After a review of El Greco's life and art, the *Bulletin* of the Cleveland Museum of Art states these concrete facts about its latest treasure:

"The picture has an interesting history. It was painted for the Parish Church of Torrejón de Velasco near Toledo and has passed through numerous well-known collections before finding a final resting place here. It has also been published many times."

"Mayer illustrates it with a full-page plate, thus dignifying it among the numerous repetitions of the subject. Greco's custom was to paint first a small study, very carefully worked out; and from this sketch, slightly varying renditions of widely differing sizes. The museum's example

seems to be the largest, equal in size to one in the Van Horn collection in Montreal. This latter canvas and one in the gallery at Bucharest have the closest analogies. Another close analogy may be drawn with the figures of the Virgin and angels in the upper part of the picture now in the Widener collection and formerly in the Chapel of St. José in Toledo; while the St. Anne of "The Holy Family" of the Prado is unquestionably the same model as that in the Cleveland picture. The latter antedates slightly these canvases but is like them typical of Greco's middle period, when he was in the fullest possession of his powers. Mayer dates it between 1592 and 1596."

Concerning Mr. Paine's gift to the Boston Museum, the *Boston Herald* says:

"This is not the only 'St. Martin' of the Cretan painter, as he produced a series, one of which is at the Chicago Art Institute and another is owned by Joseph P. Widener of Philadelphia.

"The Paine gift, however, is pronounced by the museum officials as much superior to other similar productions of the artist. St. Martin, a youthful nobleman, is shown clad in his armor, of bronze and gold, mounted on a white horse. The painting shows the bridges and turrets of the city of Toledo, the adopted city of the artist. Blue skies and grayish clouds enhance the background."

Clivette "Arrives" With a Rub-a-Dub-Dub!

[Concluded from page 1]

him as the 'Father of Greenwich Village'—formerly the bizarre proprietor of a curiosity shop in the old house where C. Henry wrote many of his stories. But it remained my lot to discover him, as he himself maintains, as the most amazing painter in the history of American art. Excited, and in some ways, baffled, I was immediately aware of a very unusual personality; and in the course of many subsequent conversations, during which Clivette revealed himself to me as a sometime acrobat, prestidigitateur, magician, horse thief, highwayman, circusman, poet, sculptor, forerunner of disturbances in the far East and as a superb Baron Munchausen, I became confirmed in the belief that here was a type one meets only once in a lifetime. When, still later, I saw at some little club exhibition his painting 'Out-riding the Blizzard,' I was swept off my feet by the sheer, almost demonic power of that canvas.

"I went to his attic studio in an old house in West Broadway; saw some more of his work; began to buy it, and bought and bought. Then all of a sudden I said to myself: 'But is there a chance that you are wrong? Is this old fellow as amazing a genius as you think he is?' I decided to get the opinion of men who, as professional artists, would be able to answer the question authoritatively. So I asked a number of painters—in each instance an artist who had achieved sufficient reputation to have been given a one man show in one or another of the distinguished galleries of New York. Their verdict coincided with mine; and in the whole course of my years among artists, I have never heard such superlative epithets used by fellow craftsmen concerning one of their number."

Maurice Sterne in his article asserted that if Clivette had held a show in Paris some dealer would have bought up all his work and then marketed him as Cézanne and Van Gogh were marketed. "It would be a wise thing to have a cellar stocked full of Clivette," he said, "and then wait for the world to appreciate what an astounding man is here. Of course one could criticize, say this or that might be better here or there. But I am in no mood for that kind of comment. Clivette is too exciting, too stimulating for that, as far as I am concerned. After all, the thing is that Clivette gives me pure enjoyment."

In referring to what is considered the show piece of the exhibition Mr. Sterne wrote: "Take, for instance, that large canvas of his, 'Out-riding the Blizzard.' Here we have not painted horses but rather the aspect of moving horses projected in space; and it is a true painter's version of form and space. And how beautifully felt are the spots on the horses. I thought this picture the most astounding thing I had seen in a long time until Mr. Hellman showed me some of the other canvasses."

When the exhibition got in full swing Clivette acted as ring-master. The *Evening Post* in a column news account said: "And Merton Clivette, seventy-nine, darts about among his fast going pictures and his laudatory fellow artists and critics and beams. His hands, even at seventy-nine, are flames. He looks like a slender Buffalo Bill, with his mustache and chin-beard. He leaps at



"Self-Portrait," by Merton Clivette

his canvasses like a youth to show you how he paints. To see him pirouetting around you get the idea that seventy-nine isn't very old for his first exhibition, after all."

Forbes Watson at the end of a satirical article in the *World* says:

"Funnily enough, with two exceptions, the artists who rave so boundlessly about Mr. Clivette's happy-go-lucky, regardless painting, are the least happy-go-lucky artists themselves that we have, and when Paul Manship, graduate of the American Academy of Rome, a careful student of archaistic stylization, bursts forth on a broadside with 'God! how beautiful!' one cannot help wondering whether M. Clivette's slap-dash cleverness, done with an air of nothing to lose, everything to gain, does not set up in the breasts of the too, too thoughtful, a little bit of envy that might account for their uncritical effusions."

The *Sun* says: "It certainly must dazzle artists who are themselves rather tight in manner to see such a complete emancipation from fear of the brushes as is evidenced by Clivette." The *Times*: "The tara-ra is justified, if what you like in painting is raw color hurled on to the canvas with brawn and power." The *Evening Post*: "A sort of dynamic intensity that almost makes one gasp." The *Herald Tribune*: "They leave one strangely moved but totally unconvinced."

Pittsburgh's Annual Exhibition

John F. Carlson, of Woodstock, N. Y., and Ernest Lawson and George Luks, of New York city, have been chosen by vote of the membership of the Associated Artists of Pittsburgh as the jury of selection and awards for the seventeenth annual exhibition at Carnegie Institute, February 11 to March 9.

Art Study Is Theme

Pratt Institute, of Brooklyn, has had on display a complete collection of the small color prints issued for art study by the Art Extension Society of New York. Mr. Francis R. Robertson, director of the Society, recently addressed the Teachers' Training Class on "Materials and Methods."

Indianapolis Complaint

Lucile E. Morehouse, art critic of the *Indianapolis Star*, complains most bitterly that the Chicago Art Institute has sent, from its big annual show, a collection of modernist pictures of a meaningless sort to the Herron Art Institute. She writes:

"If the work of contemporary American artists that fills the two galleries be indicative of what American art is coming to, then here's an invitation to the hod carrier to fill his hod with paint and to the street cleaner to dip his broom in the murky contents of the garbage wagon and get busy on a big strip of canvas!"

"It was formerly the custom for an official from the Herron Art Institute to choose the pictures that were desired, but of more recent years the Chicago institute has made the selection. It is not possible for us to get many of the best pictures because the cream of the Chicago annual display is sent to Philadelphia for exhibition in the Pennsylvania academy, a show which is considered one of the most important of the year."

"It is this striving to be a modernist when one doesn't know how that is hurting our art, that is seemingly bringing about a decadence, rather than a development, in the art of foreign lands. If there is one big fellow, so well trained in the fundamentals and so familiar with his art vocabulary that he doesn't need to refer to his dictionary, who can cast aside conventions and give a new slant to his art, then there is instantly a whole school of little fish, wiggling their fins and trying to do the same tricks. One might as well rattle the dry bones of academic art as to mask one's self in the technical mannerisms of certain successful modernists and try to put something across without having anything to say."

Glasgow Buys "Queen Mary"

The City of Glasgow, after a keen debate of the corporation, has agreed to purchase for £7,000 the portrait of Mary, Queen of Scots, painted by a contemporaneous French artist, which has been in the possession of the Earl of Morton's family since 1580.

The leader of the Labour Party moved disapproval of the purchase on the ground that the artist's identity was uncertain, but only thirteen voted against the purchase.

The picture is illustrated and discussed at considerable length in many books on the Scots Queen, particularly in Andre Lang's "Portraits and Jewels of Mary Stuart," 1906. Mr. Lionel Cust described it as "the most pleasing presentation of Mary Stuart extant." No one has satisfactorily settled the point as to the identity of the artist, but Lang suggests that Jehan de Court may have made it in Paris about 1577-78.

Will Develop Art Study Course

Mr. Albert W. Heckman, of the Fine Arts Department, Teachers College, Columbia University, has gone abroad on a leave of absence to do research work for his department until September. His work in Europe will include the development of a higher course in art appreciation and design for the elementary and high schools. His school course, "Paintings of Many Lands and Ages," published by the Art Extension Society, is now in general use throughout the United States.

Massachusetts Sculptor Does Great Pediment for New York



Main Pediment of the New York County Court House, New York City, by Frederick W. Allen, Recently Cut in Granite and Soon to Be Dedicated.

Some time this spring there will be dedicated the great main pediment of the \$15,000,000 court house of New York county, in New York city, the work of the Massachusetts sculptor, Frederick W. Allen. The building, Coliseum-like in its proportions, covers more than 100,000 square feet of land, and was designed by the Boston architect, Guy Lowell.

In the main section of the pediment, pictured above, are shown thirteen of Mr. Allen's sixteen figures. Not revealed, but even more interesting, are the acroteria, or three top figures, which represent respectively the spirit of the Law (center), the spirit of Truth (left) and the spirit of Equity (right).

"The pediment," says the *Christian Science Monitor*, "is composed of five groups. The central group is made up of three figures—Justice (in center), Courage (on her right hand) and Wisdom (on her left). Courage holds forth a sword of Justice, and carries a large shield, symbolical of

protection against corruption; and guards Justice from the forces of evil (represented by the group of three figures at left of central group). Wisdom (at right of center) is represented by a winged female figure, lending Justice the torch of wisdom. On the right of the central group comes the group representing forces of light, composed of Philosophy, a Bearer of the robes of Authority, and a Youthful Figure bearing garlands. At either end of the pediment there is a group guarding the Record of the Law.

"Probably the severest problem that may be given to a sculptor is a pediment. The architect supplies a fixed space of a peculiarly cramped shape, and it is up to the sculptor to evolve a design that will fill this space on the one hand and not seem crowded on the other. Mr. Allen accepted to the full the limitations of the pediment form, and even refined upon those limitations to the extent that he determined to use no figures in the composition that would

not be significant upon a building devoted to the administration of justice. So he put aside all the elastic animal motives, and a host of classic symbols that would have helped him fill his spaces neatly—and meaninglessly.

"It is interesting to note how well Mr. Allen has solved the problem of balancing the two halves of the pediment without resort to repetition of handling. Throughout the composition mass balances mass, but the parts of the masses differ one from another. Thus the shield of Courage in the central group has for its balancing mass the wing of the figure of Wisdom.

"The completed work looks simple and right, but it is the residue of a vast amount of experiment in correlating the axes of the figures, and uncounted hours of toil. The height of the central figure, Justice, is 13 feet, and the total width of the pediment is 104 feet. This is one of the three largest pediments in the United States. It is placed 90 feet above the street level."

Whistler and Sargent

William Howe Downes' recently published book on Sargent has caused a writer in the London *Telegraph* to compare Whistler and Sargent as follows:

"However posterity will estimate the art of Sargent, there is no doubt that his contemporaries have considered him with anything but critical discrimination. The reason is not far to seek. Sargent's sheer technical brilliance as a portrait painter raised him in certain respects beyond the realm of criticism. Not one of his fellow-painters, of whatever nationality, could compete with him as an interpreter of human character or surpass the cleverness with which he handled his brush. His isolation was primarily due to his own sort and degree of genius; but it was greatly increased by the turn taken by art history during his lifetime. The situation is made clear if we compare Sargent with Whistler.

"The latter artist, annoyed by the popularity of merely descriptive painting, deliberately turned from the common crowd who push and chatter their way through the big exhibition rooms. Surrounding himself with a little private clique of his own, he took to painting what were essentially decorations. Inspired by the Japanese designers, he studied form, tone, and colour for their own sakes, the subject-matter, whether it were Battersea Bridge or Mr. Carlyle, being little more than an excuse for an harmonious arabesque.

"This attitude towards the painter's problem has undoubtedly purified English art, but it has also tended to destroy portrait paintings as such. The English modernist school has not produced good portraits.

Whistler's strong point was design, Sargent's was portraiture. If one is looking for a fine design one does not go to Sargent, and if one is seeking a remarkable likeness one does not go to Whistler. This distinction between the human interest and the feeling for beauty in the abstract has always existed in art.

"Now the best contemporary criticism has certainly been directed towards a consideration of painting of a more or less abstract tendency, and the modern critic has been inclined to say of the portrait painters of whom Sargent is the chief ornament, 'I admit the likenesses are amazing. Indeed, so plainly evident is that that there simply is nothing more to be said about it. So speaking likenesses talk for themselves.' The consequence is that there have been fewer good things said about Sargent than about any other modern painter of his calibre."

Arizona to Have Museum

Number one, volume one, of the Arizona Museum's *Bulletin* pictures the proposed museum building, as planned by Fitzhugh and Bryon, architects. It will occupy the southeast corner of University Park at Phoenix. Incidentally, the park is to be made a recreation center for the community. The museum will be made of adobe, plastered over, and will have the appearance of great age. At the present, only the entrance hall and right wing of the front of the building will be erected. As planned in its entirety, the structure will be built around a patio and in massive form very much resembling the New Mexico mission style.

Criticism, 1927 Model

[Reprinted from the *Baltimore Sun*].

Query—Has the art season in Baltimore commenced yet?

Answer—It is commencing.

Q.—Where is the most interesting painting to be seen?

A.—The most interesting painting hangs on the wall of a cafe in East Baltimore street.

Q.—What is the cafe?

A.—That would be advertising.

Q.—What is the painting?

A.—It is the portrait of the Earl of Sandwich by Sir Peter Lely (1617-1680), who died of apoplexy and whom Pepys called a "mighty proud man, full of state."

Q.—Who is the Earl of Sandwich?

A.—The Earl was one of the most despicable men in England in the eighteenth century; he was a gambler; he murdered his mistress, and while First Lord of the Admiralty played havoc with the navy. Many naval disasters which occurred at that period were attributed to him.

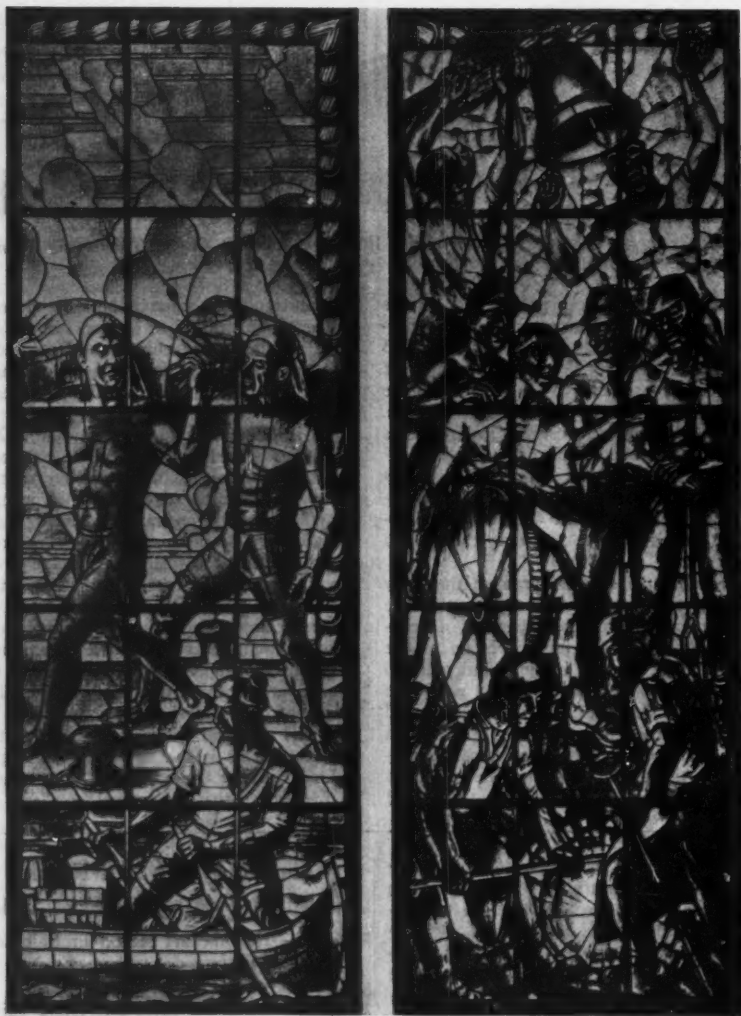
Q.—Why should his portrait be brought from England and hung in a cafe here?

A.—The Earl dissipated so much that he had no time for eating proper meals. So he invented the sandwich, or is said to have done so. His name is known from one end of the world to the other.

Q.—Which shows that necessity, not virtue, is the mother of invention? And what of Lely?

A.—Was known as a painter of parts. Work usually graceful and delicate with the flesh well molded. When he painted women, their eyes were usually languid and drooping.

Germany's Proletarian Gift to Geneva



Max Pechstein's Proletarian Windows

Recently Germany dedicated to the International Employment Bureau at Geneva two glass windows designed by one of Germany's leading artists, Max Pechstein. In his younger years the artist created works in the field of glass painting, the effect of which is very often more convincing than that of his paintings. Both the Geneva

windows show group conceptions of the working class. These groups, the figures of which are very simple and plain, reveal a monumental composition and a strong play of colors. They are intended not to impart the illusion of reality but to raise the things of every day life through a symbolic effect into the sphere of the ideal.

An El Greco Pioneer

"The Spanish Journey," written by Julius Meier-Graefe, famous German art critic, has just been translated into English and published by Jonathan Cape in London. The London *Sunday Times* says:

"The position now held by El Greco in the estimation of the artistic public gives to Mr. Meier-Graefe's book, written nearly twenty years ago, something of the excitement of a history of pioneering. As the translator has pointed out in his preface, at the time when 'The Spanish Journey' was written, Señor Cossio's biography had appeared, but knowledge of it was confined to those who could read Spanish. Otherwise the world had barely heard of El Greco. Mr. Meier-Graefe, an enthusiast

for Velasquez (like everyone else at the time), set out for Madrid with the resolution of the youth in 'Excelsior.' He entered the Prado feeling as if he had lived for years 'for no other purpose than to experience this moment.' He came back proclaiming the genius not of Velasquez, but of El Greco.

"'El Greco,' he wrote, 'is probably the greatest experience which could occur to any of us. It is necessarily unique and of a completely different variety from all other artistic impressions which we have gained up to date. Not because El Greco is so great, but because he is new. . . . Our calculations ever since we wore long trousers were based upon three continents: Michael Angelo, Rembrandt, Rubens. Now there is a fourth.'"

"Pretty Pinkie"

"If some one were to find tomorrow that the painting 'Pinkie,' recently sold in London for \$388,500, was not by Sir Thomas Lawrence at all, how much would it bring on resale? It might bring \$38,850. Certainly not \$388,500," asserts the art critic of the *Baltimore Sun*.

"Some one is paying for the privilege of saying 'I own a Sir Thomas Lawrence,' much as another man pays for the privilege of owning an imported motor car, and another for talking about his twenty-five-tube radio set.

"In this case it does not seem that the impecunious and noble (or otherwise) owners have cause to regret the transaction. The truth is that the Lawrence school is on the wane. This distilled prettiness does not cause the hush it used to when Ruskin was living and Alma Tadema and Landseer were considered great artists, although it will always have a social value; but so will a bottle of wine from the Borgia wine cellars.

"There has been a considerable shifting of art values in England. Partly this is due to the monumental efforts of men like Roger Fry. Partly, too, to the number of controversies that have taken place, the participants including men as eminent as Whistler, Ruskin, the late Lord Leverhulme, Augustus John and Epstein, the sculptor.

"When men of this caliber enter the lists to dispute on matters of art the public becomes interested. In any case, modernism today is modern no longer, and the Bond street dealers are condescending to sell Cezannes—at a price.

"As a result owners of historic collections are not quite as sure of their ultimate value as they once were. Some may unload, it is true, to pay off the mortgage, but others prefer to sell an 'old master' or so and expend the proceeds on some member of the more modern school. . . . The view of this writer is that the value of the Lawrence school will be halved in twenty-five years."

Comparing "Pinkie" with the Lawrence in the Walters Art Gallery in Baltimore, the *Sun's* critic says: "If a 'Pinkie' will bring some \$300,000, this specimen should bring at least \$400,000, assuming the market to remain in its present condition."

Bremen's Big Exhibition

One of Bremen's foremost art galleries, "Hinter dem Schütting," has recently—after a thorough renovation—opened its doors anew. All artists in the exhibition, according to the *Bremer Nachrichten*, are good friends of old and their works of recognized quality. Heinz Baden has contributed three small-sized masterly painted water colors: "Cathedral of Laon," "Morning on the Aisne" and "Böhmetal." Remarkable works are the landscapes of Kathe Bruns-Wüsterfeld, particularly "Village Pool," also Dora Bromberger pleases with "Winter in Mittenwald" and a drawing, "Pilsensee."

Exceedingly striking is a self-portrait by Fredo Witte, who in all his pictures shows delicate colors. Willy Menz exhibits brilliant landscapes; Hermann Fitger a very colorful flower painting ("Dahlias") and a still life. Johann Gerdes is mentioned for his "Iris and Pine-tree," and Carl Wiebke for his "Old Dike."

A Collector

Duncan Phillips' catalogue of his collection is off the press, and Elisabeth Luther Cary, art critic of the *New York Times*, writes of it as follows:

"Collecting for pleasure is a vast performance unless the collector has a one-track mind. To form an art collection that shall be spherical, that, like the great globe itself, shall betray no sharp divisions but hold within its endless circumference all the kinds of beauty that have stirred the minds of artists, is an ideal as heroic as Cézanne's ideal of finding a symbol that shall be the equivalent in art of the law of gravitation.

"Duncan Phillips, following this ideal, has determined upon filling his Memorial Gallery in Washington with a spherical collection, one based on a definite policy of supporting many methods of seeing and painting. Conservative and radical already are there as well as the important transitions.

"The catalogue of this collection, coming this month from the press, corresponds to the collection itself. It is not only a list of the pictures, but a group of brief estimates of the painters and a number of explanatory pages devoted to the associations and aims upon which the collection rests. It comes as close to an autobiography of the gallery as one can get from an unpersonal object.

"Unpersonal, but distinctly not impersonal, the Phillips Memorial Gallery, in spite of, or perhaps because of, its inclusiveness, is all compact of personality, and in spite of because of its great esthetic value its catalogue contributes to it something beyond the power of any one picture or the whole sum of the pictures to give. The catalogue contributes a self-portrait of the mind of the collector, as rare an avis as one can find in the history of the great art of collecting art.

"In the light of this portrait it is possible to understand the essential integrity of a collection so diverse and avowedly fluctuating in character. Whatever may be its later eliminations and accretions, we may be certain of its organic completeness at each stage. The life of this organism is, of course, the American spirit. The collection, although containing works by French, English, Spanish, Italian, as well as American artists, breathes America and will continue to breathe America after the collector has formed the supplement he promises of French moderns now living, after he has included other Russian and Italian and German and Scandinavian moderns living and dead. So long as he personally conducts his collection it will be as such an American product.

"The explanation is simple. Out of the various aspects of an artist's work he chooses that which pleases his taste and does not offend it, and his taste is fundamentally the spiritual fusion of delicacy and daring which marked in their culture the fathers of this country. Observe him with the more radical American group: with Georgia O'Keeffe, William Zorach, Max Weber. Observe also his Constantin Guys, his Fragonard, his great Renoir. Many things may have united to fix his choice, but the choice speaks with a single finality.

"For this reason he can bring together without fear the old and the new. He could bring together even the East and the West. He could do what he liked with the

Germany Finds Two Works by Grunewald



"Saint George" and "Saint Dionysius," by Matthias Grünewald

In recent editions of *THE ART DIGEST* several discoveries of old masters have been mentioned. Herewith is presented another—two shrine wings, by Germany's most talented painter of the middle ages, Matthias Grünewald (about 1480-1529), who often is called the German Correggio. Grünewald, whose master work is the altar of Isenheim, is famous through the picturesque form of his paintings, a trait which sets him apart from Dürer and Holbein.

The newly discovered paintings of this master, which for many years were in the church of Bindlach, have been found in the church of the German town of Lindenhart, and form the outer sides of two shrine wings. They depict St. George and St. Dionysius, and we read about them in the *Hannoverscher Kurier*: Their identification is based on the brilliant coloring and

the masterly handling of composition characteristic of Grünewald.

In the left group, St. George is conspicuous because of his colorful composition—the reflecting steel grey of his suit of armour, the blonde of his curly hair and the vivid white of his standard and shield. The bright colors in the cloak of St. Margaret make a charming contrast to the robes of St. Barbara, St. Christopher and St. Pantaleon, in dark green, bright red and yellowish red hues of great beauty.

The strongest color in the main figure of the right wing, St. Dionysius, consists of a light green, a note carried further in the green and yellow of the cloak of St. Erasmus. Very characteristic of the master's technique also is the keen composition in the Benedictine habit of St. Aegidius.

The paintings, both of which are remarkable creations of their time, are believed to have been finished in 1503.

material stretched boundlessly before him. It could not escape the style to which he molds it. For this his public should be justly grateful. It is not for nothing that his favorite Frenchman is the nobly rounded Daumier."

A "Down and Out" Success

"At the exhibition of the North Shore Art Association at Gloucester last Summer," writes Mrs. Frances H. Storrs, "there was a small bronze by Richard Vecchio, depicting the figure of a man on a sagging park bench. The tiny figure had

his feet stretched out before him, his hands in his empty pockets and his head bent over upon his breast. 'Down and Out,' I said, and that proved to be the title in the catalogue.

"Some visitor with a feeling for humanity and a sense of humor had placed some pennies at the feet of the little figure. Others did the same. Every night the caretaker removed the pennies, and every day others took their place. The copper coins were inconspicuous on the bronze base, and it made me happier twice to contribute. Was it not, in a way, a tribute to the sculptor, who had so perfectly carried out his ideal?"

America's First School of Bronze Casting

An experiment unique in the art history of the United States has been successfully accomplished this year at the School of the Arts of Santa Barbara, Cal., where the casting of sculpture in bronze by the sculptor himself is taught as an essential part of his training. The school is under the directorship of Frank Morley Fletcher, formerly director of the Edinburgh College of Arts.

"Bronze sculpture at its best is not the reproduction of something done in clay," said Mr. Fletcher recently in a published article. "The artist's own expression is needed in the intermediate stage when the form is transferred to wax, and lastly on the metal itself. In the great days this was part of the sculptor's own work."

"We have all read the heroic story of Benvenuto Cellini, casting his bronze statue of Perseus, which stands today in the Loggia dei Lanzi in Florence, calmly facing the centuries after that night of thrilling excitement when Benvenuto threw his household vessels into the furnace to persuade the mass of reluctant metal to run more freely into its mould."

"Today a sculptor would face no such desperate responsibilities for the production of his work in metal. Industrial firms of metal workers and bronze founders are ready in all the great centers to undertake that work. Yet, in recent years, several notable sculptors have felt the desire to give to their work the expressiveness of personal care, not only in the first model in clay or wax, but also in the making of moulds and the final treatment of the bronze after casting."

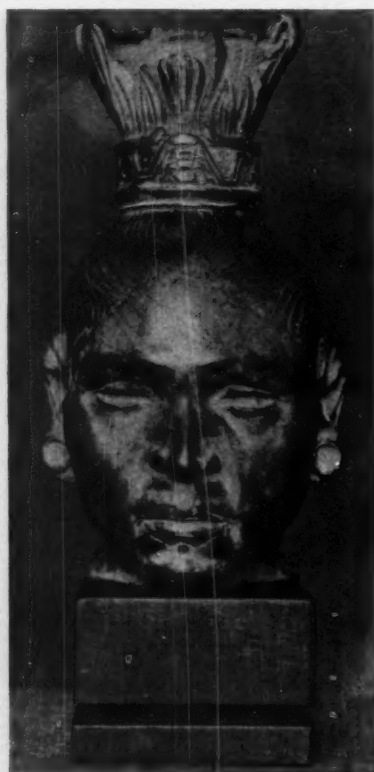
"In small work, up to the weight of twenty to thirty pounds of metal, the apparatus and equipment required are simple and not prohibitive in cost."

"The American sculptor, the late Paul Weyland Bartlett, himself made the casts of his exquisite small bronzes in Paris, where Amory Simons worked and experimented with him. Several of Simons' best statuettes were cast in their Paris workshop."

"In England, two notable sculptors found the same necessity for the perfect rendering of their designs. Harvard Thomas, whose *Lycidas* was purchased for the National collection in the Tate Gallery, London, sent his work to the professional bronze founders, but insisted that after the metal had been poured, the cast should be sent to him with the surface untouched, and with the defects inevitable to the process still present. The final chasing, the long labor of the last delicate treatment of the form, was entirely his own, and not left to the hands of a mechanical craftsman whose skill, however great, could not have the artist's creative touch, nor express his intention in the final work, which must deal with all surfaces."

"I have watched and talked with Mr. Thomas as he worked on that lovely and scholarly figure. He held strongly the opinion that the final expression must be given by the artist himself, and that the casting, however perfectly done, is not the final work."

"Arthur Wells, another English craftsman and sculptor, demonstrated the possibilities of small bronze-casting as a personal craft. He taught the craft in the Cass Technical Institute of London. His small



"Indian Head." Bronze, by Donal Hord. Designed, modelled and cast at the School of the Arts, Santa Barbara, Cal.

bronze groups and those of several of his pupils, particularly Mrs. Phoebe Stabler, are well known. He was able before the war to build an oven (of loose bricks and sand) and a furnace (heated by coke) for a total cost of fifteen pounds, including the crucible and equipment for simple casting. He demonstrated this to the students in Edinburgh, where bronze-casting became part of the regular course in sculpture at the College of Art; and, incidentally, an important local industry."

"A young Scottish artist who has done most delicate and beautiful work in bronze is Archibald Dawson, of Glasgow. He is an ardent believer in the value of personal work by the sculptor throughout the process of casting, and finally on the bronze itself. No sculptor today is producing more beautiful nor more personal work in bronze. He is a member of the faculty of the Glasgow School of Art, and at present is giving a course of instruction at the School of the Arts in Santa Barbara as a visiting teacher. Mr. Dawson gives the following reasons for his point of view with regard to the value of personal work in the actual casting of bronze:

"1.—Without an intimate knowledge of the processes of casting, a sculptor often works for weeks trying to give qualities in the clay which could be produced simply and with far less labor in the wax stage, or on the bronze itself. Some of the most beautiful surface treatments that students try to imitate in clay can only be got by work on the wax, others only on the metal itself. No other experience will so clearly

Canada's "Seven"

"A Canadian Art Movement" is the title of a book by F. B. Housser brought out by the Macmillan Company of Canada. The *Christian Science Monitor* in its review says:

"Exhilarating is this account of the Canadian 'Group of Seven.' In a day when all the art forces seem to be tied and knotted to the authority of a single movement, the entrance of a fresh current that is strong, individual, forceful and genuine is welcome indeed. Canada is not a country that generally has been looked to as resourceful artistically. And now there appears upon the scene a group of young artists, enthusiastic to portray the rugged natural beauties of their country in the manner that suits it. Wearied of the dictates of Paris and traditions that are alien in urge and sophistication to their attitude, they are determined to strike out for themselves, to seek an appropriate expression of the peculiar beauties of that far-flung country."

"The first stirrings of this revolt were felt in a group of commercial artists employed at Grip Limited. Such names as J. E. H. MacDonald, Arthur Lismer and Tom Thomson are connected with this group. They were all of them moved by the natural beauty of the country and had a desire to represent it in their own way. The Canadian backwoods inspired them. The first public manifestation of the movement was in the 1912 exhibition in Toronto."

"In the next year there was published in the year-book of the Toronto Arts and Letters Club a statement that 'our art will never hold a commanding position until we are stirred by big emotions born of our own landscape—and held to patient and persistent endeavor by the pioneer spirit which animated the explorers of early Canada.'"

"Pictures were painted. Ideas as to technique were discussed. The decorative quality was emphasized. The artists attempted to translate the peculiar rhythms and masses of the Canadian landscapes onto their canvases. The combination of artists who carried through this intention was called the Group of Seven. They held out against the adverse opinion of the press."

"Now that the movement has become somewhat entrenched it has brought many admirers and enthusiasts to itself. The exhibits have begun to travel to England and the United States."

teach a sculptor what is castable or how to design for bronze.

"2.—The secret of a suitable treatment in any art is an intimate knowledge of the medium itself. Stone speaks to the sculptor while he is planning a group for carved stone. The vision of metal running like a liquid is in his mind while he designs for bronze. Much that passes for a perfect bronze treatment is only a perfect clay treatment. Clay is only a means to an end and its characteristics should not be the aim in perpetuating a form in bronze. The beauty of bronze cannot be gained by merely reproducing clay."

When Mr. Dawson returns to Scotland, the work of bronze casting and sculpture in the Santa Barbara School of the Arts is to be carried on by Mr. Amory Simons, pupil of Rodin, and himself an experienced sculptor and bronze caster.

Detroit Hails Its Annual as "Modernist"



"Spring," by W. G. Sesser. Winner of the highest honor at the Michigan show, the Scarab Club medal

Detroit's big local art event, the "Annual Exhibition for Michigan Painters," held at the Institute of Arts under the direction of the Scarab Club, is declared to be even more modernist in its tendencies than the one last year. It reflects Detroit's own taste, Florence Davies says in the *News*.

When called upon by Miss Davies to comment on the "modernism" of the exhibition, Dr. W. R. Valentiner, director of the Detroit Institute of Arts and famous expert on old masters, said:

"When it comes to 'conservative' and 'modern,' the terms are much abused and much overworked. What we need to look for is not the method by which a thing is produced, but what it expresses. A painting which tells us that the artist is sensitive to beauty and which is touched with imagination is a good painting whether you call it conservative or modern.

"But," added Dr. Valentiner, "it is strange that the American people find it so hard to understand the modern movement. For what many of the moderns are trying to do is to express movement, and imagination and emotion. Now our newspaper artists in America do that all the time and do it well. The American cartoonists and the men who make what you call 'the funnies' excel in this field. Probably nowhere else is this sort of thing done so well as in America. Yet no one complains because a newspaper artist draws a cartoon and departs from actual representation. When he does distort a figure, no one thinks that it is because he doesn't know how to draw, for many of these newspaper artists are excellent draughtsmen. Instead, it is because he wishes to emphasize a certain idea or to express motion, or imagination. This he does with great swiftness and gayety. I always look at these funny strips and think them most amusing and really very clever.

"But the moment a serious artist uses something of the same method to express motion, or to register a mood, the moment he uses a little imagination, many of those who call themselves conservative find it hard to accept him. After all, imagination is the great thing. A work of art without it, is only a clever piece of craftsmanship."

George H. McCrossen, art critic of the *Free Press*, outspokenly takes the modernist side, and is very happy.

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Running a Long Gamut in Masterpieces

There was something to please almost everybody in the loan exhibition at the Reinhardt Galleries, New York, which bore the title "From El Greco and Rembrandt to Cezanne and Matisse." There was even a gamut of sentiment, from the romantic Picasso, "Two Figures," reproduced herewith, to the tragic "Lucretia" of Rembrandt, reproduced in the last number of THE ART DIGEST, and the austere El Greco. Concerning the latter, a "Portrait of a Nobleman," the *Post* said:

"There is such concentration on the head with its dramatic accents of black and white and its marvelous directness of modeling that one might expect to feel the interest of the painting ended there were it not for the insistence of the design that will not let you off so speedily."

Concerning "Lucretia," the *Times* said: "There are few indeed with soul so dead as not to thrill at the sight of this picture, painted with all the breadth and authority of the artist's old age. Rembrandt was 63 when he died and his art was at its zenith. Into this painting he threw with his boldest gesture the elements of his mature genius. The 'old household stuff and wonderful rags,' the gleaming jewels and golden chains, to which he clung with his curious, intense love of splendor, are used in this painting with the casual ease of his ironic later years. Life was mocking his love of



"Two Figures," by Picasso

the material, and in his turn he mocked those who judged him dependent upon his hoarded treasures."

Both the El Greco and the Rembrandt are recent discoveries, and were lent by the collector Herschel V. Jones.

New York Season

The most significant exhibition of the fortnight in New York has been the big display of Swedish decorative arts at the Metropolitan Museum—significant not so much for the objects shown as for the fact of their being. Sweden perhaps leads the world in the movement to put art and beauty into objects of manufacture. The government, the manufacturers and the artists of the nation put their heads together in an effort to meet the requirements of the machine age; and this fact is fraught with significance for America.

"Swedish design gives no evidence of being modern merely to be modern," says Helen Appleton Read in the *Brooklyn Eagle*. "Its forms are the logical outgrowth of new living conditions, new industrial systems and new ideals of beauty. . . . The venerable handicraft societies played an important part in developing the movement. They preached the gospel that the new designs should reflect the spirit of the age and be suitable for machine production, and that it was the height of absurdity to expect a machine to copy the distinctive quality of handmade work. They also pointed out the fact that Sweden had a distinctive native tradition in the applied arts, and that designs which were developed from these national motives would be sounder and more popular than those that were superimposed or entirely original."

"The collection comprises glass, china, textiles, rugs, silver and pewter ware, furniture and wrought iron. The objects are arranged on stands covered with rose velvet, which makes an effective background for the predominating gray tones of the glass and metal ware. Rugs are hung on the walls and furniture placed about the sides of the gallery."

The curator of decorative arts at the

Metropolitan Museum, Mr. Breck, says in his introduction to the catalogue:

"Our age is too rich in new meanings and new endeavors to be imprisoned in the forms of other days. The achievement of pure beauty—the constant factor in esthetic experience—must be enriched with intellectual associations significant of our own times if modern art is to yield a full measure of enjoyment. We may surround ourselves with the flotsam and the jetsam of the ages, but no erudition, however profound, no romantic craving, however desirous, can ever make us see the relics of the past with the eyes of those for whom they were made. . . . If art is to be a vital part of our lives it must reflect our deepest interest. And surely a sentimental antiquarian, flitting from one historic style to another, is not the sole or the most profound interest of our generation."

* * *

C. Paul Jennewein had a (literally) brilliant exhibition of sculpture at the Grand Central Galleries, and the *Herald Tribune* and the *Sun*, at opposite poles in art, were as one in its praise. Mr. Henry McBride of the *Sun* was thoroughly himself as he poked a bit of fun at Philadelphia. Asserting that the principal item in the exhibit is an ornament for a public building there, he says:

"This is nothing less than a proposed pediment over the main entrance to the new Museum of Art, and it is in brilliant color. Zeus, Aphrodite, Theseus, Adonis, Eros and the other Greek personages who figure in the composition, do not wear much in the way of garments, but such as they have are in the most brilliant hues imaginable, and still further set off by the cobalt background of the pediment. Such a gay chief d'oeuvre has not been seen this many a year, and it will simply be the making of Philadelphia, if it ever arrives at being

placed in position, but—and already you have guessed it—the fates are making trouble for it.

"Was it not ever thus? Wagner at the court of King Ludwig, Michelangelo scheming for the tomb of Julius, Heine writing lyrics upon his bed of pain! Was it easy for them? I should say not. Neither is it easy for C. Paul Jennewein. He has dreamed of making the west pediment of the Philadelphia Museum as striking as anything we know of in old Greece. He has been to Greece and gathered data upon the spot.

"It would be delightful to have Jennewein's colored sculptures blazing away in a brilliant summer's sun, could the fates but permit it, and I dare say more New Yorkers passing through Philadelphia on their way to Washington or Los Angeles, would stop off to see it than stopped off to see the Sesqui."

* * *

Henry Lee McFee, holding his first one-man show at the Rehn Galleries, arrived both in critical estimation and in material success, judging by the red disks pasted on the pictures by the dealer. The *Times* said of the exhibition, which consisted mainly of still life subjects:

"The general effect is of an art that has been nourished in solitude by profound investigation. None of the canvases bears the stamp of labor. Each grows naturally and organically. The forms are bounded by contours instinct with vitality and the color beats with a deep pulse. In looking at the composition you think with amazement of the life with which it is possible to endow inanimate objects."

Margaret Breuning in the *Post* said:

"Would any one but McFee undertake to paint his still life of 'Phlox and Petunias'? Here is a mass of flowers so thick and solid that one feels a finger could be thrust into their dense mass. Each blossom is carefully realized in its texture, its contours, its peculiar character of growth and flowering, yet the whole closely packed bouquet, in its curiously grooved vase, is but an element of exquisitely balanced design in which there is not a note accounted for or which could be dispensed with to attain this plastic unity."

* * *

Walt Kuhn has held a big exhibition at the Grand Central Art Galleries, and Henry McBride in the *Sun* said: "Henceforth I shall rate Walt Kuhn higher as an American painter. His painting is vigorous, manly and decorative. He deals in large planes and the large galleries help him considerably."

However, Mr. McBride finds some fault: "If an astute Japanese were shown the work and asked what country it came from he would reply, 'France,' and he would be right. There are no mental reflections in it from the life around us that I, with the best will in the world, can discover. However, Walt Kuhn is not an isolated sinner in this respect, and so he should not be unduly penalized. The passion that American artists acquired two generations ago for painting in the European manner is a most curious one, but it still persists. Walt Kuhn shouldn't paint so much in the style of Matisse as he does, and the late William M. Chase should not have adopted stylisms from Madrazo and Fortuny as he did."

Forbes Watson in the *World* says:

The Metropolitan Acquires a Roy Brown



"Maine Ledges," by Roy Brown, N. A. Purchased by the Metropolitan Museum of Art for its permanent collection from the Grand Central Art Galleries, N. Y.

"All sorts of different aspects of life have aroused his curiosity with the result that still lifes, landscapes, portraits, compositions with many figures, adorn the walls of the two rooms that contain his exhibition. Their outstanding quality is the

quality that conveys to the spectator that the artist has experienced a living sensation and that his paintings are born out of this sensation and not merely manufactured in the desire to carry on the trade of being a painter."

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THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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Montevallo, Ala.

ALABAMA COLLEGE—

Feb. 10-24—Paintings from Metropolitan Museum.

Laguna Beach, Cal.

LAGUNA BEACH ART ASSOCIATION—

Feb.—Paintings by Laguna artists.

Los Angeles, Cal.

LOS ANGELES MUSEUM—

Jan.-Feb.—Modern French water colors; architectural and allied arts exhibition.

Feb.—National exhibition miniatures, auspices Cal. Society of Miniature Painters; McDonald Wright; Morgan Russell; Gordon Craig; Duncan Gleason.

March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins; Valeri DeMari; Petrella de Bologni; Preston Harrison collection modern French art.

April—Annual exhibition, painters and sculptors; "The Twenty," modern Europeans; sculpture, Cristadore, Porter, Scarpitta.

May—Etchings from Spain; Persian pottery; 3d annual bookplate international.

AINSLIE GALLERIES (BARKER BROS.)—

Feb. 1-12—Paintings, Maynard Dixon.

March—Colin Campbell Cooper; Contemporary Californians.

April—Jack Frost.

May—Orrin White.

BILTMORE SALON—

Jan. 24-Feb. 12—Memorial exhibition, Charles M. Russell.

Feb. 14-March 5—Kathryn Woodman Leighton.

March 7-26—Jack Wilkinson Smith.

March 28-April 16—Clyde Forsythe.

April 18-May 7—Aaron Kilpatrick.

May 9-28—Barse Miller.

CANNELL AND CHAFFIN—

Feb.—Paintings by William Ritschel.

March—Water colors, Marion Kavanagh Wach-

tel; paintings, Orrin White.

April—Paintings, Hovsep Pushman.

Oakland, Cal.

OAKLAND ART GALLERY—

Feb.—Fifth Annual Exhibition.

March—Paintings, "Society of Six."

April—Paintings, Zubiaurre brothers.

May—Macdonald Wright; Russell.

June—Walrich pottery.

July—Paintings, Paul A. Schmitt, Vernon Jay

Morse, Charles H. Shockley.

Pasadena, Cal.

PASADENA ART INSTITUTE—

Feb.—Exhibition by Pasadena Artists.

March—John Hubbard Rich; David Tausky, J.

Stephen Ward.

April—Louise Hovey Sharp, Franz Bischoff,

Evelyna Nann Miller, Adam Emory Albright,

Marie Kendall.

May—Joseph Birren, C. H. Benjamin, John

Christopher Smith.

GRACE NICHOLSON'S GALLERIES—

Feb.—Ettore Caser, Lawrence Mazzanovich, Ar-

thur Spear, Marie Kendall; old masters;

Persian art.

March—Zarh Pritchard; Chinese and Persian

art.

April 15-30—Goodspeed collection, old maps.

May—Tibetan collection; Chinese fan paintings.

San Diego, Cal.

FINE ARTS GALLERY—

Feb.—2nd annual exhibition, Southern Cal. artists; paintings, E. E. Garnsey; Clarence White photographs.

March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.

March—Spanish and American etchings.

April—Woodcut designs, Gordon Craig; oriental

rugs; stage decorations.

April—Oriental art; wood cuts, Gordon Craig;

stage decorations.

May—Oriental rugs; paintings, Henrietta Shore.

San Francisco, Cal.

CALIFORNIA PALACE, LEGION OF HONOR

Feb.—Paintings, Emile Rene Menard; prints,

J. Blanding Sloan.

March—Persian exhibition.

April—Paintings, Eugen Neuhaus.

BOHEMIAN CLUB—

Feb. 12-26—Annual exhibition by artist mem-

bers.

GALERIE BEAUX ARTS—

Feb. 4-18—Paintings, Smith O'Brien; group ex-

hibition by members.

GUMP GALLERIES—

Feb. 14-March 5—Paintings, Zubiaurre brothers.

Denver, Col.

DENVER ART MUSEUM—

Feb.—Church art; art for children.

March—Japanese prints; coinage.

April—Persian pottery.

Hartford, Conn.

WADSWORTH ATHENEUM—

Jan. 17-Feb. 14—The 1926 accessions.

Middletown, Conn.

WESLEYAN UNIVERSITY—

Feb. 10-24—Etchings and wood block prints.

Washington, D. C.

CORCORAN GALLERY OF ART—

Jan. 23-Feb. 20—36th annual exhibition, Society of Washington Artists.

U. S. NATIONAL MUSEUM—

To Feb. 26—Etchings, Huc-Mazelet Luquiens.

Feb. 28-March 26—Drypoints and lithographs,

Chauncey F. Ryder.

March 28-April 23—Etchings, Lee Sturgis.

April 25-May 21—Lithographs, Bolton Brown.

GORDON DUNTHORNE—

Feb. 1-12—Paintings, Lilla Cabot Perry; draw-

ings of Washington, Marion Lane.

Feb. 16-March 5—Etchings of trees.

March 9-26—Water colors, Paul Custin.

March 30-April 16—Joseph Pennell.

VEERHOFF GALLERIES—

Feb. 7-19—Water colors, H. R. B. Donne.

Jacksonville, Fla.

FINE ARTS' SOCIETY—

April 1-8—Exhibition, Southern States Art

League.

Gainesville, Fla.

ASSOCIATION OF FINE ARTS—

March 13-28—Exhibit, Southern States Art

League.

Orlando, Fla.

ORLANDO ART ASSOCIATION—

Feb.—Nina Waldick.

March—Exhibit, Southern States Art League.

Tallahassee, Fla.

FLORIDA STATE COLLEGE FOR WOMEN—

March 4-10—Exhibit, Southern States Art

League.

Tampa, Fla.

SOUTH FLORIDA FAIR—

Feb. 1-15—30 paintings by contemporary Amer-

ican artists (A. F. of A.); exhibit, Southern

States Art League.

Atlanta, Ga.

ATLANTA ART ASS'N (HIGH MUSEUM)—

Feb. 13-27—Paintings, miniatures, Lucy Stan-

ton.

Undetermined—Annual Spring local competitive

exhibition.

Savannah, Ga.

TELFAIR ACADEMY, ARTS AND SCIENCES

Feb. 1-14—Paintings, William Chadwick.

Feb. 14-28—Old lace and silver.

March 1-21—Paintings by five artists (A. F.

of A.).

April—Savannah Art Club.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—

Jan. 27-March 8—Chicago Society of Etchers.

Feb. 3-March 8—31st annual exhibition, Ar-

tists of Chicago and Vicinity.

March 15-April 17—Exhibition, auspices Arts

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 April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.
 June 7-21—Work of School of the Art Institute.
 June 25-Aug. 1—Chicago Architectural Exhibition League.
 July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware.

ARTS CLUB OF CHICAGO—

Feb. 1-15—Biddle; Braque; Picasso.
 Feb. 17-27—Laufman; Albert Bloch.
 Feb. 3-March 8—Chardin.
 March 4-16—"50 Prints of the Year."
 March 15-April 17—Walt Kuhn.
 April 28-May 30—Redon.

CHICAGO GALLERIES ASSOCIATION—

Feb. 2-19—Stark Davis, Roy Collins, Randolph La Salle Coats.
 Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.
 March 15-April 2—Charles Dahlgreen, Frank V. Dudley.
 April 5-23—Modernist Art, Josephine Reichmann, Agnes Potter Van Ryn.
 May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).

MARSHALL FIELD GALLERIES—

To Feb. 12—Third Annual Hoosier Salon.

GAULOIS GALLERIES—

To Feb. 14—Edgar Cameron.
 Feb. 15-28—Burluk, Cickowsky, Kostirini, Renikoff.

HAMILTON PARK CLUB HOUSE—

March—Exhibition, Chicago Society of Artists.

Decatur, Ill.

DECATUR ART INSTITUTE—

Feb.—Paintings, Henry S. Eddy.
 March—Women Painters and Sculptors Soc.
 April—Group from Newhouse Galleries.

Jacksonville, Ill.

ART ASSOCIATION OF JACKSONVILLE—

Feb. 14-28—A. F. of A. water color rotary.

Springfield, Ill.

SPRINGFIELD ART ASSOCIATION—

Feb.—Paintings by California Artists.
 March—Stained glass by Charles Connick.
 April—Adams, Garber, Higgins, Scudder.

Fort Wayne, Ind.

FORT WAYNE MUSEUM—

March—Water colors, Ohio artists.
 April—Paintings by Richmond, Ind. artists.
 May—Adams, Garber, Higgins, Scudder.
 June—Fort Wayne Art School exhibit.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—

Feb.—Indiana Society of Architects. Claude Bragdon's theatrical designs.
 March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."
 Apr.—Ritschel; Bohm; French drawings, litho's.

THE H. LIEBER CO.—

To Feb. 6—Paintings by R. C. Selfridge.
 Feb. 7-26—Paintings by Walter Ufer.

Emporia, Kan.

KANSAS STATE TEACHERS' COLLEGE—

Feb. 10-24—Paintings lent by Metropolitan Museum; interior decoration; prints and etchings from A. F. of A.

Wichita, Kan.

WICHITA ART ASSOCIATION—

Feb.—Water colors, Birges Sandzen.
 March—Print Makers Society of Cal.
 April—Cornelius and Jessie Arms Botke.

New Orleans, La.

ISAAC DELGADO MUSEUM—

Feb.—Landscapes, Theodore J. Morgan.
 March—26th ann'l show, Art Ass'n of N. O.

May—Exhibition, Southern States Art League.

ARTS AND CRAFTS CLUB—

To Feb. 12—Paintings, Dan Whitney, Carrie Wogan Durieri; woodblocks, Knute Heldner; lithographs, Campbell Mackie; sculpture, Jacob Epstein.
 Feb. 12-March 5—Etchings, Laurent.
 March 6-26—Etchings, Kissel.
 March 27-April 16—The Zorachs.
 April 17-May 7—Maurice Braun.
 May 8-26—Exhibition, Benjamin prize.
 May 29-June 18—Exhibition by members.

Portland, Me.

SWEAT MEMORIAL MUSEUM—

March—Annual Photographic Salon.
 April—Annual exhibition, oils, water colors, pastels.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—

Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian black-and-whites.
 March 8-April 3—Paintings, Ernest L. Blumenschein.
 April 5-May 1—Modern American paintings from Duncan Phillips Collection.
 April 16-May 12—Fifty prints of the year.
 May 3-29—Bellows memorial exhibition.
 May 14-June 5—Fifty books and Printing for Commerce.

MARYLAND INSTITUTE—

Feb. 2-16—Paintings, Kirkland C. Buck, Lawrence W. Sagle.
 Feb. 7-21—Paintings, Charles H. Walther.
 Feb. March—Paintings, Lucas collection.
 Feb. 23-March 9—A. Henry Nordhausen.
 March 15-30—Saul Raskin.

WALTERS ART GALLERIES—

To April 30—New accessions and permanent collections.

Amherst, Mass.

AMHERST COLLEGE—

Feb. 10-24—Brooklyn Society of Etchers; paintings from Metropolitan Museum.

MASSACHUSETTS AGRICULTURAL COLLEGE—

Feb.—Colorwood blocks, A. Rigden Read.

Boston, Mass.

MUSEUM OF FINE ARTS—

Feb. 2-23—Juliana Cheney Edwards col. of paintings.
 March 1-20—Society of Arts and Crafts.
 Apr. 6-19—Paintings, Copley Society.

BOSTON ART CLUB—

Feb. 2-26—Paintings by California artists.
 March 2-19—Paintings, Leon Kroll and Ernest Fiene.

SOCIETY OF INDEPENDENT ARTISTS—

Jan. 16-Feb. 6—First annual exhibit at 40 Joy St.

SOCIETY OF ARTS AND CRAFTS—

Feb. 3-16—Photographers' Guild.
 March 30-April 12—Wax miniatures, Ruth Burke; collection old waxes.

CASSON GALLERIES—

Feb.—Old masters; paintings, Carl Rungius; sporting prints.
 March—Paintings, Mildred Burrage, Isabel Tuttle; etchings, H. E. Tuttle.

HORTICULTURAL HALL—

Feb. 16-28—"Sculpture and Gardens," joint exhibition by Boston Society of Sculptors, Boston Society of Landscape Architects and Mass. State Federation of Women's Clubs.

GOODSPEED'S BOOK SHOP—

Feb. 7-19—Etchings, Arthur W. Heintzelman.
 Feb. 21-March 5—Japanese color prints.

GUILD OF BOSTON ARTISTS—

Jan. 19-Feb. 8—Water colors, Sarah C. Sears.
 Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.
 Feb. 7-19—Paintings, George L. Noyes.
 Feb. 9-March 1—Water colors, Aiden L. Ripley.
 March 7-19—Sculpture, Cyrus E. Dallin.
 March 21-April 2—Paintings, Gertrude Fiske.
 April 4-16—Paintings, Charles Hopkinson.
 April 18-30—Paintings, Ernest L. Major.

DOLL & RICHARDS—

Jan. 26-Feb. 8—Water colors, Jean J. Haffner.
 Feb. 9-22—Paintings, John Lavalie.
 Feb. 16-March 1—Water colors, Marian Pea-

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body.
 March 9-22—Water colors, Charles Hovey Pepper.
 March 23-April 5—Water colors, Dodge Macknight.
ST. BOTOLPH CLUB—
 Feb.—General exhibition.
VOSE GALLERIES—
 Feb. 14-26—Boston Society of Water Color Painters.

Hingham Centre, Mass.

THE PRINT CORNER—
 Feb.—Etchings and wood blocks.

Springfield, Mass.

JAMES G. GILL GALLERIES—
 Feb.-March—Selected paintings.

Wellesley College, Mass.

FARNSWORTH MUSEUM—
 March—Etchings by Lucy Dodd Ramberg.

Worcester, Mass.

WORCESTER ART MUSEUM—
 Feb. 6-27—"Historic Development of American Painting." "Historic Development of the Japanese Print."
 March 6-27—Sculpture by Aristide Maillol; drawings and lithographs by modern French artists.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—
 Apr. 13-May 30—Annual American art.
JOHN HANNA GALLERY—
 Jan. 24-Feb. 7—Henry R. Poore.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—
 Feb.—New York Society of Painters; paintings, local amateur artists.
 March—Paintings from Chicago Art Institute's annual American show.
 April—Paintings, Henry S. Eddy; Indian and Paisley shawls.
 May—Paintings, Tunis Ponsen; group of American painters.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—
 Feb.—New York Society of Painters.
 March—Paintings from Chicago's 39th annual.
 April—Paintings, Henry S. Eddy.

St. Paul, Minn.

STEVENS ART GALLERY—
 Feb.—Flower paintings, Mrs. Barnes.

Cleveland, Miss.

WOMAN'S CLUB—
 April 12-19—Exhibit, Southern States Art League.

Kansas City, Mo.

CONRAD HUG GALLERIES—
 Feb. 1-14—Joseph Birren.
 Feb. 15-28—Ward Lockwood.
FINDLAY ART GALLERIES—
 Feb. 7-20—Paintings, Charles M. Russell and Frederic Remington; etchings, Frank W. Benson.
 Feb. 21-March 6—17th and 18th C. Old Masters.
 March 7-21—Etchings, Frank Brangwyn.

St. Louis, Mo.

CITY ART MUSEUM—
 Feb.—Max Bohm memorial; William Ritschel.
 March—Paintings by George Bellows.
 April—Students, St. Louis School of Fine Arts.
 May—Exhibition of Greek coins; drawing of theatrical work by Claude Braydon.
 May—Exhibition of coins.
 May and June—Cornelius and Jessie Arms Botke.

ST. LOUIS ARTISTS' GUILD—
 Jan. 15-Feb. 16—Post-Dispatch black-and-white competition, St. Louis scenes.
 Feb. 16-March 15—Exhibition, E. O. Thalinger.
 Feb. 1-15—Screens, panels, Roy MacNicol.
 Feb. 16-March 15—Wm. M. Chase exhibition.

SHORTRIDGE GALLERY—
 Feb.—Paintings, George Ames Aldrich.
 March—Paintings, Henry R. Poore.

Lincoln, Neb.

UNIVERSITY OF NEBRASKA GALLERY—
 March 18-April 1—Paintings from Metropolitan Museum.
 April—Norwegian paintings, W. H. Singer.
NEBRASKA ART ASSOCIATION—
 Feb. 9-March 13—American art from Chicago Art Institute.

Omaha, Neb.

ART INSTITUTE OF OMAHA—
 Feb.—Botke decorative panels; Maillol sculpture.
 March—Albert Gos; Ethel Mundy.

Manchester, N. H.

INSTITUTE OF ARTS AND SCIENCES—
 Feb.—American costume silks.

Montclair, N. J.

MONTCLAIR ART MUSEUM—
 Feb.—Water colors, Addison Burbank.

Newark, N. J.

NEWARK MUSEUM—
 Feb.—Ballard collection, oriental rugs.
 March—Loan exhibit, The Contemporary.
 April—Modern American paintings and sculpture.
 June—J. Ackerman Coles bequest.

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—
 Feb.—Prints, Gustav Baumann; winter landscapes, Sheldon Parsons.

Albany, N. Y.

INSTITUTE OF HISTORY AND ART—
 Jan 18-Feb. 10—Contemporary Spanish paintings.
 Feb. 7-27—Water colors, Alice R. Huger Smith.
 March 1-15—Etchings, George T. Plowman.

Brooklyn, N. Y.

BROOKLYN MUSEUM—
 Jan. 29-Feb. 27—International exhibition of water colors, pastels and drawings; paintings, Gustaf Adolph Fjaestad; woodcuts; Gordon Craig.

BKN. SOCIETY MINIATURES PAINTERS—
 March—Annual exhibition, Hotel Bossert.

PRATT INSTITUTE—
 Jan. 27-Feb. 16—"The Painters and Sculptors."
 Feb. 22-March 11—Marines, Whitney Hubbard.
 March 3-24—"Fifty Books of the Year."
 March 30-April 27—Bkn. Society of Artists.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—
 Feb.—International Modern Exhibition.
 April 24-June 19—Selected American paintings.

Elmira, N. Y.

ARNOT ART GALLERY—
 Feb.—Etchings by Alfred Hutty.
 March—Student work from Chester Springs Summer School.
 April—Water color exhibition.

New York, N. Y.

AMERICAN FINE ARTS BUILDING—
 Jan. 23-Feb. 13—Annual exhibition, Allied Artists of America.
 Feb. 14-March 7—36th annual exhibition, National Ass'n of Women Painters and Sculptors.
 March 25-April 18—102nd annual exhibition, National Academy of Design.

METROPOLITAN MUSEUM OF ART—
 Jan. 18-Feb. 27—Swedish contemporary decorative arts.
 Feb. and March—Russian brocades; embroidered waistcoats; prints (Peter Bruegel, Mary Cassatt, 18th C. French portraits and ornament by Pillement and 19th C. English color prints); Carnarvon collection of Egyptian art.
 March 15-Apr. 24—American miniatures.

GRAND CENTRAL PALACE—
 Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.

PUBLIC LIBRARY—
 Jan.-Feb.—Mary Cassatt's drypoints and color prints; Isaac John Greenwood Collection; Seymour Haden Collection.

THE ART CENTER—
 Feb. 1-15—Paintings, C. Peter Helck, Charles N. Sarka, Edwin B. Child.
 Feb. 1-26—Commercial printing, American Institute of Graphic Arts.
 Feb. 15-28—Paintings, Caroline Van H. Bean; craftwork, Art Alliance of America; "Coffee House Sketchers," Howard Simon.
 Feb. 15-March 7—Paintings, group of Japanese artists.
 March 1-15—Water colors and sculpture, Gwendolyn Williams; paintings, Mrs. G. D. Cole.
 April 1-15—Competitive cover designs for House Beautiful.
 April 18-30—Textiles, Art Alliance.
 April 24-30—New York Sketch Club; Guild of Bookworkers.
 May—Annual Exhibition of Advertising Art.
 June—International Salon of Photography; painting and sculpture, Art Alliance members.

MUNICIPAL ART GALLERY—
 Jan 9-Feb. 14—An. exhibition, Ass'n for Culture.
 Feb. 19-Mch. 6—"The Painters and Sculptors."
 March 6-25—Students' poster contest exhibition.
 March 22-April 12—Paintings interpreting the emotions, Victor de Kubinyi.
 April 25-May 16—Interior decoration designs.
 May 16-June 16—Originals, magazine illustrations.

MUSEUM OF FRENCH ART—
 To Feb. 19—"Napoleon I and L'Aiglon."
SOCIETY OF INDEPENDENT ARTISTS—
 March 11-April 3—12th annual exhibition, Waldorf-Astoria Hotel.

CORONA MUNDI (Roerich Museum)—
 To Feb. 17—Old masters of the Italian, Dutch, Flemish and French schools.
 Feb. 5-March 1—American Indian paintings.
 Feb. 20-April 1—International art exhibition.
 April 1-May 1—Drawings by Old Masters.

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BRONX AEOLIAN HALL—
March 1-10—Annual Spring Exhibition, Bronx Artists Guild.

NATIONAL ASS'N OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd...)
March 27-April 11—Margaret Law.
April 18-May 3—Mrs. George B. Torrey.

SALMAGUNDI CLUB—
Feb. 11-March 4—Annual oil exhibition.
March 12-30—Annual water color show.
May 8-Oct. 15—Annual summer exhibition.

MACBETH GALLERIES—
Feb. 1-14—28th annual exhibition, American Society of Miniature Painters; paintings by Frank W. Benson.
Feb. 15-28—Paintings by Chauncey F. Ryder.
March 1-14—Paintings, Guild of Boston Artists; water colors, Aiden L. Ripley.
March 15-28—Paintings, Malcolm Parcell.

KNOEDLER GALLERIES—
To Feb. 12—Line portraits from Durer (1519) to Gaillard (1884).

EHRRICH GALLERIES—
Feb. 1-19—Paintings, sculpture, Warren Wheelock.

DUDENSING GALLERIES—
Jan. 24-Feb. 12—Paintings by Arnold Wiltz.
Feb. 14-March 5—Paintings, Clarence Johnson.
March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.
March 28-April 16—Thelma Cudlipp Grosvenor.
April 18-May 7—Paintings, Zubiak brothers.

AINSLIE GALLERIES—
Feb. 1-15—Portraits by T. C. Cole; European paintings, Carl A. Brandien.
Feb. 15-28—Portraits by Louise Crow.
March 15-30—Portraits, Jere Raymond Wickwire; sculpture, Clara Lathrop Strong.

BABCOCK GALLERIES—
To Feb. 12—Paintings by Charles P. Gruppe.
Feb. 14-26—Water colors, Herbert Meyer.
Feb. 28-March 12—Paintings, Henry S. Eddy.
March 14-26—Paintings, Benjamin Cratz.

KRAUSHAAR GALLERIES—
To Feb. 22—Drawings, lithographs and etchings by Daumier, Toulouse-Lautrec, Forain and Guys.
Jan. 24-Feb. 12—Paintings by Paul Burlin.

GAINSBOROUGH GALLERIES—
To Feb. 10—Portraits by Carl Schenker.
Feb. 10-March 10—Nicolai St. Abracheff.

THE DUVEEN GALLERIES—
To Jan 22—Portraits, Frank O. Salisbury.

ARTHUR ACKERMAN & SON—
Feb.—Aquatints and etchings, Laura Knight.

FREDERICK KEPPEL & CO.—
Feb. 12-28—15th and 16th C. woodcuts.
March—Etchings by J. Alden Weir.

HOLT GALLERY—
Jan. 22-Feb. 11—Paintings, E. Maxwell Albert.
Feb. 14-26—Paintings, Marie B. Kendall; water colors, Belle Cady White.
March 1-14—Paintings, Nell C. Jones, Eugene Jones.
March 16-April 6—Paintings, Jean Jacques Pister.

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ARDEN STUDIOS—
Feb.—Caricatures, Santoya Hidalgo.
March—Needle & Bobbin Club.
April-June—N. Y. Chapter, American Society of Landscape Architects.

GRAND CENTRAL GALLERIES—
Jan. 20-Feb. 9—Paintings, Walt Kuhn.
Feb. 7-19—Paintings, E. L. Blumenschein.
Feb. 23-March 8—Paintings, Edward H. Pott-hast.

INTIMATE GALLERY (Anderson's)—
To Feb. 27—Forty new paintings by Georgia O'Keefe.

THE NEW GALLERY—
Feb. 12-26—Mural paintings, "The History of America," by Thomas H. Benton.
Feb. 28-March 12—Paintings by Donghi.
March 14-30—Paintings by Sydney Laufman.

FERARGIL GALLERY—
Jan. 24-Feb. 7—Paintings by American Indians; water colors, Arthur B. Davies.
Feb. 7-28—Hunt Diederich.
March 1-14—Memorial show, William M. Chase; Rodin sculpture.
March 14-28—Randall Davey; garden sculpture.

THE GALLERY OF P. JACKSON HIGGS—
Feb.—March—Italian and Flemish primitives; Dutch and English portraits and landscapes; Chinese and Mohammedan art.

WEYHE GALLERY—
Feb. 7-19—Water colors by Homer Boss.
Feb. 21-March 5—Paintings and drawings by Emil Ganso.
Feb. 21-March 12—Sculpture, Roy Sheldon.
N. Y. LEAGUE FOR HARD OF HEARING—
Feb.—Landscapes, Natalie Peck.

ARTISTS GALLERY—
Feb. 7-26—Paintings, Judson Smith.
Feb. 28-March 19—Paintings, John Carroll.
March 21-April 12—Paintings, Herman More.

THE POTTERS' SHOP—
To Feb. 8—New majolica, H. Varnum Poor.
SOCIETY OF ARTS AND CRAFTS—
March 1-10—Photographers' Guild.
April 16-30—Weavers' Guild.
May 16-30—Needleworkers' Guild.

LEXINGTON GALLERY—
Jan. 17-Feb. 17—Paintings, Anita Ahlberg.

Rochester, N. Y.

MEMORIAL ART GALLERY—
Feb. 7-14—Douglas Volk's portrait of Lincoln.
MECHANICS INSTITUTE—
Feb.—Wood blocks, Elizabeth Keith; drawings, Lilian Westcott Hale.

Syracuse, N. Y.

SYRACUSE MUSEUM—
Feb.—Modern wood block prints.
March—Intern'l water color exhibition.
April—Canadian painters, 60 canvases.
May—Paintings by Emma Clardi.
June—Adams, Garber, Higgins, Scudder.

Greensborough, N. C.

N. C. COLLEGE FOR WOMEN—
Feb. 10-24—Contemporary American artists.

New Berne, N. C.

ART STUDY CLUB—
Feb. 23-28—Exhibit, Southern States Art League.

Akron, O.

AKRON ART INSTITUTE—
Feb.—Exhibition, Adams, Garber, Higgins.
March—Paintings, Delaware River Artists; etchings, Dayton Society of Artists.
Mch.—Dayton Soc. of Artists; Del. River Artists.
April—Ohio Water Color Society.
May—Exhibition, Akron artists and craftsmen.
June—Paintings by Cleveland Artists.

Cincinnati, O.

CINCINNATI ART MUSEUM—
Feb.—Art for children; European picture books.
March—Work of Ohio-born women.
May—Thirty-fourth Annual Exhibition.
A. B. CLOSSON, JR., CO. GALLERIES—
Feb. 14-26—Paintings by Reginald Grooms.
Feb. 28-March 12—Paintings by Frank Myers.
TRAXEL GALLERIES—
To Feb. 12—Cincinnati Women's Art Club.
Feb. 14-26—Paintings by American artists.
March 21-April 2—Bessie Hoover Wessel and H. H. Wessel.

Cleveland, O.

CLEVELAND MUSEUM—
Jan. 4-Feb. 14—For'n section Carnegie Int'n'l.
May—Ninth annual exhibition of work by Cleveland artists and craftsmen.
June—Contemporary American paintings.
KORNER & WOOD CO.—
Feb.—Marbles and bronzes, Max Kalish.

Columbus, O.

COLUMBUS GALLERY OF FINE ARTS—
Feb.—"Fifty Prints of the Year;" black-and-whites, Columbus Art League; Photo-Pictorialists of Columbus.
March—Paintings from the Sesqui-Centennial exhibit, Cleveland School of Art.

April—Theatre art, masks and textiles by Ethical Culture School, New York; Chester Springs Summer School of Art; block printed textiles, Elizabeth W. Shannon.
May—Pastel Portraits, Harry J. Westerman; Berkshire Summer School of Art; school exhibits.

Dayton, O.

DAYTON ART INSTITUTE—
Jan. 25-Feb. 18—Loan show, portraits of Daytonians.
Jan. 28-Feb. 17—Bronze reproductions, Greek, Roman; wax portraits, Ethel Frances Mundy.
Feb. 20-Mar. 14—C. O. Woodbury's etchings, lithographs; Joseph Pennell lithographs; Persian pottery.
Mar. 15-Apr. 4—C. and J. A. Botke, paintings.
March 16-April 6—Institute Teachers Exhibit.
Apr. 6-24—Swiss pictures, Albert Goss.
April 8-29—Illuminated MSS. and old maps loaned by Dr. Fred. B. Artz.
April 26-May 20—Paintings, Ernest L. Blumen-schein.
May 21-25—Saturday School exhibit.
May 27-June 5—Students' exhibit.
June 7-28—N. Y. Society of Painters.

Toledo, O.

TOLEDO MUSEUM OF ART—
Feb.—Dewitt and Coughlass Parshall; Ohio water

CLIVETTE

Exhibition concluding February 5th of paintings that have stirred and amazed the world of art; 70 already sold; \$5,000 refused for one that sold the first day for \$1,500. At close of exhibition the prices will be advanced, but during exhibition wonderful pictures may be had for \$200.

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color show; Toledo Camera Club.
 March—Canadian artists.
 April—Ninth annual Toledo exhibition.
 June-Aug.—15th an. exhibit, American paintings.
MOHR GALLERIES—
 Feb. 15-March 1—Harry Leith-Ross.
 March 15-April 1—Henry R. Poore.
 April 1-15—The Athena Club.
 April 15-30—Sidney Laufman.

Youngstown, O.

BUTLER ART INSTITUTE—
 Feb.—Annual exhibition, Mahoning Society of Painters.
 March—Daniel Garber, Wayman Adams, Victor Higgins; Greek and Roman bronzes.
 April—Ohio-born women artists.
 May—Samplers shown by Youngstown Federation of Womens Clubs.

Portland, Ore.

PORTLAND ART ASSOCIATION—
 Feb.—Paintings by Thomas Eakins.
 March—Elinor Merrill collection of textiles.
 April—Color prints of paintings by Manet, Degas, Cezanne, Van Gogh, Gauguin.
 May—Art from Portland schools.
 June—"Art for Children."

Erie, Pa.

ART CLUB OF ERIE—
 Feb.—Exhibition, prints.
 March—Exhibition, Erie Artists.

Harrisburg, Pa.

ART ASSOCIATION OF HARRISBURG—
 Feb.—Original illustrations (A. F. of A.).

Philadelphia, Pa.

PENN. ACADEMY OF THE FINE ARTS—
 Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.

PHILADELPHIA ART ALLIANCE—
 Feb.—Etchings, block prints, lithographs by prominent American print-makers; paintings and sculpture by contemporary American artists.

March—New York Society of Illustrators.
 March 26-April 2—Mementos of Beethoven.
 March 29-April 19—Drawings and sketches by the T-Square Club and Philadelphia Branch of the American Institute of Architects.
 April 19-May 20—Philadelphia Water Color Club.

THE PRINT CLUB—

To Feb. 12—Etchings by Anders Zorn.
 Feb. 12-26—First annual exhibition of American block prints.
 Feb. 28-March 12—English Wood Engraving Society.

March 14-26—Etchings by Edouard Leon.
 April 18-30—Block prints, E. H. Suydam.
 May 2-21—Fourth Annual Exhibition of Living American Etchers.

ART CLUB OF PHILADELPHIA—
 Feb. 4-25—"Ten Philadelphia Painters."
 March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.

April—Exhibition by painter members.
PENNSYLVANIA MUSEUM—
 Jan.-Feb.—Tapestry exhibition (recent acquisitions by museum and examples lent by Fitz Eugene Dixon, Sir Joseph Duveen, James S. Sullivan and the Charles M. Ffoulke estate; early engravings lent by Charles M. Lea.

PLASTIC CLUB—
 March 9-31—Annual exhibition.
 April—Annual water color exhibition.

KAYSER & ALLMAN—
 To Feb. 8—Early American furniture, glass, pewter and pottery, assembled by Mrs. M. L. Blumenthal.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—
 Jan. 17-Feb. 26—Paintings and water colors by Johanna K. W. Hailman.
 Feb. 11-March 9—Annual Exhibition, Associated Artists of Pittsburgh.
 March 19-April 17—Annual photographic salon of the Photographic Section of the Pittsburgh Academy of Science and Art.

Providence, R. I.

R. I. SCHOOL OF DESIGN—
 Feb. 1-15—"Fifty Prints of the Year;" John F. Weir memorial exhibition; water colors by William T. Aldrich.
 March—American costume silks (A. F. of A.).

PROVIDENCE ART CLUB—
 Feb. 1-13—Frank C. Mathewson.
 March 1-13—Providence Water Color Club.
 March 22-April 10—48th annual exhibition.
 April 12-24—Nancy C. Jones.
 April 26-May 8—Edward W. Dubugue.

TILDEN-THURBER—
 Feb. 1-14—American etchers.
 Feb. 14-28—Paintings, Providence group.
 March 1-15—Lithographs by masters.

Charleston, S. C.

GIBBES MEMORIAL GALLERY—
 Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

Greece and Luxury Depicted in Bronze



Greek Bronze. II Century B. C.

The gentleman portrayed in the bronze reproduced herewith might, one feels, be counted on to resist prohibition enforcement with all his might. He is a Greek of the second century B. C. and belongs to the luxury loving epoch that followed the golden age of Greek art. He is distinctly "Hellenistic."

This bronze was recently exhibited at the Art Institute of Chicago, and the museum's *Bulletin* describes it as "probably the portrait of a Greek ruler in Asia Minor in the character of Heracles. It is thought to represent Seleucus IV, who reigned from 187 to 176 B. C. over Syria, Mesopotamia, Babylonia, and nearer Iran. It is a question just how accurate as portraits such representations were, but doubtless the sculptor was a good enough courtier to realize that a certain amount of idealization would not be amiss. This statue, about one-third life size, is of the same type as the great bronze figure of a nude man leaning on a staff in the Museo Nazionale in Rome. The type is very similar, but the lively, alert pose of the figure in our exhibition is perhaps more attractive. The bronze was doubtless gilded originally, but all traces of the gold have disappeared and a wonderful olive green patina has replaced it. In the liveliness of conception of the pose, the masterly execution, and the charming color, this bronze is easily among the first of its class, and it is a type that is not represented in any American collection."

Columbia, S. C.

COLUMBIA ART ASSOCIATION—
 Feb. 5-20—Grand Central Art Galleries exhibit; display, Southern States Art League.

Chattanooga, Tenn.

CHATTANOOGA ART ASSOCIATION—
 Feb. 15-March 1—Philadelphia artists.
 March—Illustrations.
 April—Loan exhibition.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—
 February—Paintings from Metropolitan Museum; Turkish and Indian shawls.
 March—Max Bohm.
 April—George Bellows Memorial.
 June—New York Society of Women Painters.
 July and August—Taos Society of Artists.
 May—Wm. Ritschel; "100 Etchings;" 4th annual flower and garden exhibition.

Nashville, Tenn.

NASHVILLE ART MUSEUM—
 March—California artists.
 April 1-18—Texas and Miss. artists.
 April 23-30—Graphic arts exhibition.
 May 1-15—Annual, Tennessee artists.

Dallas, Tex.

DALLAS ART ASSOCIATION—
 Feb. 5-20—Grand Central Art Galleries exhibit.

Houston, Tex.

MUSEUM OF FINE ARTS—
 Feb.—George Bellows Memorial.
 March—Theodore J. Morgan; Boyer Gonzales.
 April—Matise drawings and etchings.

Fort Worth, Tex.

FORT WORTH MUSEUM OF ART—
 To Feb. 18—Annual exhibition of American paintings.
 May 5-June 5—17th annual, Texas Artists.

Ogden, Utah.

FINE ARTS GALLERY—
 Feb.—LeConte Stewart; Utah women painters.
 March—Group exhibition, 36 artists; Alma Packer, sculpture.
 April—Lee Greene Richards; water colors.
 May—Geneva Savage Keith.

Salt Lake City, Utah.

CHAMBER OF COMMERCE GALLERY—
 Feb.—Alfred Lambourne water colors.
 March—Etchings, Utah artists.
 April—Mary Teasdel, Florence Ware, Mirian May—Lee Greene Richards, etchings and monotypes.

MERRILL HORNE GALLERY—
 Feb.—John Hafen, Henri Moser, Jack Stansfield.

March—Hal Burrows, Mahonri Young, Waldo Midgley.
 April—Lawrence Squires, Mary Teasdel, Florence Ware.
 May—Bessie Bancroft, Birde Reeder.

WEST SIDE GALLERY—
 Feb.—B. F. Larsen, Orson Campbeil, Calvin Fletcher.
 March—Paintings, Lee Greene Richards.

Norfolk, Va.

NORFOLK SOCIETY OF ARTS—
 Feb.—Paintings, Miss Turner; sculpture, Miss Frishmuth.

Beloit, Wis.

BELOIT COLLEGE—
 Feb. 10-24—Contemporary American artists.

Madison, Wis.

MADISON ART ASSOCIATION—
 Jan. 15-Feb. 15—Paintings, Willard Metcalf.
 Feb. 15-March 1—Architectural photographs.
STATE HISTORICAL LIBRARY—
 Feb.—Architectural photographs (A. F. of A.).

Milwaukee, Wis.

MILWAUKEE ART INSTITUTE—
 Feb. 1-15—Sculpture, Louis Mayer.
 Feb.—Paintings, Gustave Cimiotti; National Association of Women Painters and Sculptors.

March—Birger Sandzen; Henry S. Eddy.
 April—Annual exhibition, Wisconsin art.
 May—Maillo, sculpture and drawings.
 June 20-July 26—Henry R. Poore.

MILWAUKEE JOURNAL GALLERY—
 Jan.-Feb.—Paintings by Henry J. Soulen, Robert Fletcher Gilder, Hans J. Stoltenberg, Agnes Harrison Lincoln and others; paintings by fourteen Madison artists; miniatures by Eda Nemoede Casterton.
 March—Portraits by Merton Grenhagen.
 May—Landscapes, Frank V. Dudley.

